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HISTORY AND METHODS OF ANCIENT AND MODERN PAINTING



JAMES
WARD

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**HISTORY AND METHODS OF
ANCIENT AND MODERN PAINTING**

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HISTORY AND METHODS OF ANCIENT & MODERN PAINTING

VOL. II

ITALIAN PAINTING FROM THE BEGINNING OF THE
RENAISSANCE PERIOD INCLUDING THE WORK OF
THE PRINCIPAL ARTISTS FROM CIMABUE TO THE
POLLAIUOLI

BY

JAMES WARD

AUTHOR OF

"THE PRINCIPLES OF ORNAMENT," "COLOUR HARMONY AND CONTRAST,"
"HISTORIC ORNAMENT," "FRESCO PAINTING," ETC.

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PREFACE

THIS volume is a continuation of the first, on *The History and Methods of Ancient and Modern Painting*, and treats of Italian Painting from the days of Cimabue, or a little earlier, until the period ending with the life and times of the Pollaiuoli. I hope in the third volume, which will shortly follow the publication of the present one, to complete a survey of the work and methods of the principal masters of Italy who practised their art in the sixteenth and seventeenth centuries.

I have not attempted to give a complete list of the numerous painters of Italy who worked during the period covered by this treatise, nor yet a copious list of the works executed by the artists whose names are mentioned therein, which is hardly necessary in view of the fact that all this has been well-nigh exhaustively accomplished by writers and critics of the past and present. My aims have been to indicate how the various Schools of Painting mutually influenced each other, and to trace also the influence of individual masters upon the work of their contemporaries,

PREFACE

and on their own pupils and followers. Also, to offer some criticism on the works of the artists, and, finally, to describe, to the best of my ability, the various methods and mediums adopted by some of the more important Italian masters in the execution of their works.

J. WARD.

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ERRATA

- Page 3, footnote, *for Roscroe's* *read* Roscoe's.
- Page 23, line 18, *for affirms* *read* affirm.
- Page 39, line 12, *for to read* from.
- Page 40, line 2 from foot, *for receive* *read* receiving.
- Page 43, line 4 from foot, *for that* *read* and.
- Page 44, lines 18, 20, *for their* *read* his.
- Page 53, line 10 from foot, *for in a* *read* in such a.
- Page 54, line 17, *delete* is.
- Page 57, line 3, *for organic-like* *read* functional.
- Page 58, line 4, *delete* latter.

History and Methods of Ancient and Modern Painting

CHAPTER I

ART IN CENTRAL ITALY IN THE THIRTEENTH CENTURY—EARLY PISAN PAINTING

BEFORE treating the subject of Florentine painting from the advent of Cimabue, it will be necessary to consider the state of early art in other parts of Central Italy, more particularly as practised by the Pisan painters and sculptors, for Pisan art, especially that of sculpture, had a considerable influence in the moulding and development of Florentine art.

During the eleventh, twelfth and thirteenth centuries Pisa held the proud position of being the most important city of Tuscany. This was mainly due to its geographical situation and great maritime power, which placed it in the first rank of the commercial and seafaring towns on the Mediterranean. In the year 1025 the Pisans expelled the Saracens from Sardinia and took possession of the island. This victory and their further successes against the infidels at Tunis, Palermo and the Balearic Isles, as well

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as in the great Crusades, brought them an extraordinary measure of prestige and power, as well as an increase of wealth, the acquisition of which stimulated the ruling powers to great activity in building and in beautifying many churches and other edifices in Pisa. The most important building of this time was the Duomo, a basilica in the Tuscan-Romanesque style, erected after the naval victory of Palermo (1068). Many other splendid buildings were erected in Pisa shortly after this date, the more important of which were the churches of Santa Maria della Spina (1280), Santa Caterina (1253), the Campo Santo and the Baptistry, both finished about 1278.

During the thirteenth century Pisan painting, though largely practised by many native artists, could show no redeeming features that would distinguish it from the general decline of this form of art, that marked the productions of other painters who flourished at this time in the other cities and provinces of Italy.

Among the early Pisan painters was one named Bonaventura Berlingheri, who had two brothers, both of whom were artists, and Deodati Orlandi, who lived and worked towards the close of the thirteenth century. There are some panel pictures and Crucifixes at Lucca and the neighbourhood with dated inscriptions by these artists. The Art Gallery at Pisa contains an example of Deodati's work, which is signed and dated 1801. It is a painting in five compartments, having for its subject the "Virgin and Child" attended by

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four saints. A "Crucifix" by the same painter, which was formerly in the Church of San Cerbone, near Lucca, is now in the palace at Parma. It bears the date of 1288. All these works, however, only serve as illustrations of the general decadence of the work of this period. A better-known painter than any of the above was GIUNTA PISANO, who lived and worked in the first half of the thirteenth century at Pisa. He is mentioned (1210) as having received his early education from Greek painters, and that in 1286 he painted a "Crucifixion" at Assisi, on a large panel, with a portrait of Father Elias, the first General of the Franciscans, at the foot of the cross. This work survived until the early years of the seventeenth century, when it was last seen, but the inscription that was on the picture, "*F. Helias fecit fieri . . . Juncta Pisano me pinxit, A.N.D. 1286,*" has been preserved by P. Wadingo of Pisa in the Annals of the Franciscan Order for that year.¹

In the Church of S. Maria degli Angeli, at Assisi, there is a much-damaged "Crucifix" by Giunta, which is inscribed with his name. It is of the usual composition of the Crucifixes of this date, having the Saviour on the Cross, and in glory above, with half-figures of the Virgin and St. John on the horizontal arms, and figures of two other saints at the sides, the latter are repainted and of a later date. The style of drawing and the execution and colouring of the forms are coarse and exaggerated, and illustrate

¹ Lanzi, vol. i, p. 86 (Roscoe's trans.).

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the prevailing degenerated form of art that Giunta was unable to escape from. It is more than likely that he was the painter who executed the frescoes on the walls of the south transept of the Upper Church at Assisi, as far as can be judged from their present state of decay, and that he may have also been responsible for the paintings of the choir, which Vasari assigns to Cimabue.

The Pisan records contain the names of many followers and successors of Giunta, the great majority of whom were even more feeble in their art than Giunta himself. Many of these second- or third-rate artists are represented by works in the Academy of Pisa and in the churches of that city and surrounding district. The most important of them was Francesco, who was *Capo-maestro* for the mosaics of the tribune in the Duomo, previous to the appointment of Cimabue to this office. He and his son Vittorio, Lapo, an assistant, and others, helped Cimabue in the mosaics of the Duomo.

The early paintings, chiefly Crucifixes, of the eleventh, twelfth and thirteenth centuries at Lucca, Pisa and Siena, have been described in the first volume of this work, pp. 150-2, also the methods of the painter Margaritone of Arezzo, 1286. The works executed in these places in the centuries named consisted chiefly of Crucifixes, pictures of the Madonna, and almost endless representations of St. Francis, and, generally speaking, were works of a very rude, childish and almost repulsive character.

Early Sienese painting was not any more advanced in its nature than that of the other early schools of Tuscany, although Siena was destined to rival Florence in painting in the fourteenth century. It is worthy of notice that the earliest work of the Sienese painters, however rude, differed in technique from the contemporary work of other places in Tuscany, being generally a mixture of relief and painting. The Sienese painters also developed an early love for elaborate ornamentation on the nimbi, the backgrounds, and rich embroidery of draperies. This, together with the light, rich and warm colouring of their paintings, all go to prove that the school of Sienese art was founded on Byzantine miniature painting. Just as the mosaics of the twelfth century, at Cefalù and Monreale, in Sicily, and those of the twelfth and thirteenth centuries in Venice, Rome and Florence, are more or less enlarged Byzantine miniatures, so also were the frescoes and panel pictures of the period, of almost all of the schools of Central Italy, paraphrases, if not absolute copies, of Byzantine miniatures. Particularly so in painting, the early Sienese artists founded their methods and style on the rich and sumptuous decorations of the illuminated Byzantine Gospels.¹ We know that, owing to the inter-communication of Pisa with the East, not only were these Greek books brought to Pisa and Siena, but many Greek artists also settled in these cities. At Pisa, and more especially at Siena, miniature painting

¹ See chapters on "Mosaics" and "Miniatures," in vol. i.

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developed into an important art. The decoration of books and their covers, both ecclesiastical and of other kinds, was not entirely executed by the monks, for almost all of the greatest Sienese painters from Duccio, in the second half of the thirteenth century, to those of later times, were employed in this branch of art.

GUIDO OF SIENA is the best-known representative painter of Siena in the first half of the thirteenth century. A picture, signed by this artist, of "The Virgin and Christ Enthroned" attended by angels, is now in the Palazzo Publico. This work is dated 1221, though this date is disputed by more than one archivist, but as the faces of the principal figures have been repainted by a later artist, it is impossible to form any judgment on the merits of this master in comparison with those of his contemporaries. Dietisalvi, Salvanello and Mino, the brother of Guido, are the names of Sienese artists of the thirteenth century, who, however, have not produced any work of a marked importance, but, on the other hand, have contributed to the general decline of painting in Siena, prior to the time of Duccio Buoninsegna (1255–1319), who was the first great painter of the Sienese school. His work will be noticed further on.

Owing to the importance of Pisan sculpture in the twelfth and thirteenth centuries, and chiefly on account of its influence on the art of Italy, it will be necessary to treat this subject briefly in the following chapter.

CHAPTER II

ITALIAN SCULPTURE OF THE TWELFTH AND THIRTEENTH CENTURIES

SCULPTURE of the twelfth and thirteenth centuries in Italy, and we might say that of France also of the same periods, had a remarkable influence on contemporary and subsequent painting and design, so that it will be necessary here to attempt to give an outline of this branch of artistic activity in the periods mentioned, and more particularly with a reference to the work of the early Pisan sculptors.

If Pisan painting was in a low and degenerate state in the thirteenth century, sculpture in the middle of the century at Pisa contributed in a remarkable degree to the Renaissance not only of itself, but of all its sister arts.

To Niccola Pisano and his son Giovanni sculpture in Central Italy owed its regeneration, and the work of these great Pisan sculptors had a strong influence on the designs and compositions of Duccio of Siena, Giotto and other contemporary painters.

Before Niccola's time plastic art in Central and Northern Italy was of a rude and childish character, though in some examples of the work of the twelfth century distinct efforts were made

in the imitation of the older classic forms and details, such efforts having, if not their culmination, at least their fuller expression in the great work of the Baptistry pulpit at Pisa by Niccola Pisano, completed by him in 1260.

It will be sufficient here to mention the names and some of the works of a few of the better-known old sculptors who practised their art at such places as Pistoia, Lucca, Pisa and Parma. The names of Gruamons, Enricus and Rodolfinus are inscribed on various rude sculptures and carvings at Pistoia. Over the entrance of the romanesque Church of San Giovanni Fuorcivitas at Pistoia is a rude relief of "The Last Supper," inscribed with the name of Gruamons, and on the entrance architrave of Sant' Andrea in the same city is another inscribed work by this sculptor, an "Adoration of the Magi." Both works were executed about the middle of the twelfth century. Enricus also executed some sculptures at S. Andrea, those on the pilasters of the chief entrance of the church. On the façade above the entrance of the basilica Church of San Bartolomeo-in-Pantano, Pistoia, is a series of rude sculptures of "Christ and the Apostles" inscribed with the name of the sculptor, Rodolfinus, and dated "Anni Domini, MCLXVII." This work does not rise above the low level of similar contemporary performances.

There are some equally rude sculptures and carvings at Lucca, which date about the middle or near the end of the twelfth century, connected with which are the names of the sculptors

Biduinus and Robertus. On the architrave of the portal of the south side door of San Salvatore is a twelfth-century relief sculptured subject of "St. Nicholas," inscribed as the work of Biduinus, and ascribed to the same sculptor is a twelfth-century sarcophagus, in imitation of a Roman one in the Campo Santo at Pisa.

If the name and date are genuine, Robertus was the sculptor of the baptismal font, 1151, in the right aisle of the Church of San Frediano at Lucca, which he has adorned with archaic reliefs representing scenes from the Old Testament.

Bonamico was a Pisan sculptor of the twelfth century, and was one of the first employed on the work of the Baptistry; but one of the best sculptors of this early period was Bonanno of Pisa, who executed the bronze gates of the Duomo of Pisa in 1180, which perished in the fire of 1595. These gates had representations of scenes from the Old and New Testaments. The present doors replaced the older ones in 1606. The old door, known as the gates of S. Raineri, in the south transept, is assigned to Bonanno. It is a work belonging to the later half of the twelfth century, and is similar in style and character to the work on the bronze portal doors of the Cathedral of Monreale, near Palermo, which were executed by Bonanno in 1186, and are likely to be replicas of the perished gates of the Duomo at Pisa. Bonanno was one of the architects of the Campanile or Leaning Tower at Pisa.

The present bronze doors of the side portals

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at Monreale were executed about the end of the twelfth century by Barisano, who was a sculptor and brass-founder of Trani in Apulia, Southern Italy. The interesting bronze doors of the Cathedral of Trani were modelled and cast in 1179 by Barisano. Replicas of these doors with their relief figures of saints and ornamental decorations may be seen in the Cathedral at Ravello. These bronze doors by Barisano are superior in design and workmanship to the contemporary sculpture and metal-work produced in this period in other parts of Italy, and proves that plastic art, and we might add that of mosaics, were in a more advanced state in the twelfth century in Southern Italy than in other parts of the country.

At Parma some examples of twelfth-century sculpture may be seen on the lunette and pilasters of the portals of the Baptistry, and some in the third chapel on the right in the cathedral. These works are by Benedictus, or Benedetto Antelani (1178-96), who was also the architect of the Baptistry. His name is inscribed on the sculptures of the north portal, where he has carved an "Adoration of the Magi," and scenes from the life of St. John the Baptist. The pilasters are adorned with the subjects of the Root of Jesse, and of Jacob. The reliefs of the other portals represent scenes from the Old and New Testaments, and some allegorical subjects, all of which are quaintly conceived and interesting but of not much artistic merit. Benedetto's work in the third chapel on the right in the

Cathedral of Parma is a boldly executed "Descent from the Cross" in high relief. It is a dramatic conception of the subject, and is crowded with figures of sacred personages, angels and soldiers surrounding the central figure of the Saviour on the Cross. Most of the figures bear inscriptions, and their forms and proportions have the usual character of the art of the period—namely, stiff and constrained attitudes, large heads, and linear draperies that are devoid of any organic or natural arrangement. From the traces of gold and colour found on this work it would appear to have been treated originally in a rich scheme of polychromy, in common with the usual treatment of all carved work of the romanesque and early Gothic periods.

In the first decade of the thirteenth century the name of Guidectus is mentioned as the architect of the Church of St. Martin at Lucca (1204) and the sculptor who executed the works which adorn its front.

Guido of Como was the sculptor of the white marble pulpit (1250) in the Church of S. Bartolomeo-in-Pantano, Pistoia, and as late as 1298 worked in the Cathedral of Orvieto. The pulpit, though very unequal in design and execution, is not without merit; a decided expression of religious sentiment marks the reposed forms of the figures, and it may be said that Vasari's strong condemnation of this work cannot be justified.

The work of the foregoing early Italian

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sculptors is highly interesting, inasmuch as it serves to show the exact state of art immediately prior to, and also contemporary with, that of the great Pisan master, Niccola Pisano, who finished his celebrated and first-known work—the pulpit of the Baptistry of Pisa—in the year 1260. To the above-mentioned sculptors and their work, where their execution and realization were much inferior to the design and general conception of the subject, Niccola owed little or nothing, if we except certain traditions which no artist in any age can escape from.

There are no authentic evidences in regard to the antecedents of Niccola, or as to how he passed his earlier years before he appeared at Pisa, except that his father, who was not alive after 1266, was known as Pietro of Apulia, and it is conjectured that Niccola may have learned and practised his art in some place in the south of Italy before coming to Pisa. We have mentioned that the work of the Apulian sculptor and brass-founder, Barisano of Trani, was greatly in advance of that of his contemporaries in Central Italy, and as a further illustration of the superiority of Southern Italian art at this time we may instance the beautiful marble pulpit, inlaid with mosaics, in the Cathedral of S. Pantaleone at Ravello, north-east of Amalfi. This pulpit, according to its inscription, was commissioned in 1272 by Nicolo Rufolo, and is the work of Nicholas de Bartolommeus of Foggia, a city in Apulia. Foggia, it may be mentioned, was, in the thirteenth century, the chief residence

of the Emperor Frederick II, a great patron of art and literature. The year 1228 is the date of the erection of his palace at Foggia, according to the inscription on a remaining arch of its ruins. As regards the design of the pulpit at Ravello, it may be said it has a good deal in common with that of Niccola's in the Pisan Baptistry. Both pulpits have columns supporting the upper portions, and in each case the columns are supported by carved lions. In the arch of the Ravello pulpit doorway there is a finely chiselled female bust. The conception and style of this bust are strongly reminiscent of the antique, and the handling of the material bears a great resemblance to the workmanship of Niccola Pisano, shown in his classic-like figures in the panels of the Baptistry pulpit at Pisa.

These examples of Southern Italian art afford some proofs that the sculptors of Apulia and the south generally were returning to a serious study of the antique, and in some cases even before the advent of Niccola in Pisa, and also that the latter himself was quite likely to have been imbued with his new ideas for the regeneration of his art, when in the south of Italy during his early days, and where he and his fellow-students were surrounded by a wealth of architectural and sculptural remains—a heritage from classic times. It was a breeze from the south that ushered in the dawn of the Renaissance and awakened slumbering Italy to strenuous work for the realization of her long-cherished dreams

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of rivalling the glory and grandeur of ancient Greece and Rome.

Vasari credits Niccola Pisano with some early work in sculpture and architecture at Bologna (1281) and other places, but there is no conclusive evidence of such beyond this author's statement, or that any earlier work can be assigned to the sculptor that he executed before his appearance at Pisa on the work of the Baptistery pulpit. The pulpit is hexagonal in shape and supported by nine columns. The central one is borne on a base composed of animals, griffins and a human figure grouped together. Two columns are resting on the backs of lions, one on a lioness and cubs, three on base pedestals, while the remaining two support the steps. Between each pair of the outer pillars are trefoiled arches, and over the capitals of each pillar are pilasters which support a carved cornice, which in its turn acts as a base for the superstructure. In front of each pilaster are symbolic figures representing the Virtues. In the spandrels of the arches are reliefs of the Evangelists and six Prophets. The highly relieved panels of the superstructure are framed by mouldings, and between each is a cluster of three pillars. The subjects of these reliefs are : "The Birth of Christ," "The Adoration of the Magi," "The Presentation in the Temple," "The Crucifixion," and "The Last Judgment." In these reliefs Niccola has shown evidence of his deep study of the antique, while at the same time he has given to many of his figures certain

Altar;
THE ANNUNCIATION, BIRTH, AND ADORATION OF THE SAVIOUR. NICCOLA PISANO : PANEL OF PULPIT
IN BAPTISTERY OF PISA



new attitudes and expressions of the natural passions which are not usually found in antique sculpture; but whether this was the outcome of the sculptor's observation and study from life, or whether it was partly due to the influence of the French sculpture of the mediæval period, is not sufficiently clear. While there is no evidence that Niccola had ever journeyed to France, it does not preclude the possibility of his having seen some of the work of the early French school, and in the absence of proofs of his not having visited France one is strongly inclined to believe that he was acquainted with the work of the early French sculptors, seeing that there is so much in common, in the matters of sentiment and feeling, that is alike characteristic of Niccola's work and that of the early Gothic sculptors of France.

These early French sculptors, the anonymous *imagiers* of the Middle Ages, were craftsmen, who like Niccola of Pisa imitated in a measure the antique in form and style, but like him also they gradually gave to their conceptions an entirely new character, which never belonged to the antique, nor yet to the later debased classical art. The new features which distinguished the French mediæval sculpture were expressed, by variety of composition, by the rendering of the spiritual graces of Christianity with a certain *naïveté* and charm to the images of sacred personages, as well as the portraying of the various human passions.

This new form of Christian art in sculpture

had its birthplace in France, as testified by the work on the churches and cathedrals of the twelfth, thirteenth and fourteenth centuries in Picardy, Burgundy, in the Isle-of-France and other places. The great wealth of the thirteenth-century sculpture which adorns the wide porches and doorways of the cathedrals at Chartres, Amiens, Rheims, Paris, etc., consists not only of scriptural subjects, but all branches of human knowledge, including the liberal arts, were represented. The French *imagiers* of the twelfth and thirteenth centuries were the founders of the modern schools of sculpture, just as Giotto was the first exponent of modern painting. The former in sculpture and the latter in painting accomplished an analogous evolution in art, by the variety which they both gave to their compositions, also by the introduction and development of expression, sentiment and dramatic action, which in both instances was due to an earnest study of nature from a more realistic point of view.

Immediately after Niccola had finished his great work at Pisa he was commissioned to execute a similar work for the Cathedral of Siena, which he finished in 1268, or eight years after the completion of the pulpit of the Baptistry at Pisa. He was assisted in the sculpture of the Siena pulpit by his son, Giovanni, and by his pupils, Arnolfo, Lapo and some others. The Siena pulpit is octagonal in form, resting on nine columns, four of which are supported by lions and lionesses and four on pediments, while

the remaining central one is supported on an admirable group of nine figures in low relief, representing the arts and sciences. The seven panels have bas-reliefs of "The Nativity," "Adoration of the Magi," "Presentation in the Temple," "The Flight into Egypt," "The Massacre of the Innocents," "The Crucifixion," and "The Last Judgment." Other groups of angels and scriptural personages adorn the corner angles of the panels. If we compare the design and workmanship of this pulpit with that of the Baptistry one at Pisa, we shall find in it a great change from the classical forms and pagan stateliness of pose which belongs to the figures in the panels of the earlier pulpit, especially in regard to the figures of the Virgin in the Annunciation and Nativity composition. The later work has nothing of the grandeur of pose in the figures or severity of composition which is seen in the earlier work, although it has still some reminiscences of the antique in some of the figures and draperies. But there is a new and a more decided rendering of natural forms, and a more intense expression of Christian sentiment, which are clearly apparent in the panel compositions of the Siena pulpit, and which go to prove that if the change in style and character of Niccola's later work was not due to a closer study of nature—and we could scarcely say that the short time between the completion of the two works would permit of sufficient study of nature to account for their difference in character and style—it must be inferred that the

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great Pisan sculptor was becoming more influenced by the contemporary school of French Gothic sculpture. Even the architectural forms in some of the panel backgrounds in the Siena pulpit are in the French Gothic style, as Mr. Roger Fry has pointed out, where similar forms in those of the Pisan pulpit are of classic design.

GIOVANNI OF PISA (1246–1321?), the illustrious son of Niccola, surpassed his father in having a greater breadth of style, and in the expression of a more refined sentiment and feeling for nature in the modelling of his figures and draperies. He was the greatest sculptor and architect of his time, and his influence was not confined to the plastic art of his own and succeeding days, but the sister art of painting owed much to him for many of its new impulses and its general advancement. The development of pictorial invention and dramatic composition, combined with a deeper study of nature, were the chief factors that characterized the new complexion of both sculpture and painting, and if the great Pisan masters were not the first initiators of these great changes in the art of the time, they were at least responsible for the introduction of such into Central Italy. For example, it cannot be denied that the work of Giovanni Pisano greatly influenced that of Giotto, and notwithstanding the genius and greatness of the Florentine painter, his work more than often reflects the spirit and aims of the Pisan sculptor. Giotto advanced his art on the lines of the new methods which had been previously

adopted by Giovanni. If Cimabue was the first instructor of Giotto, his real master was Giovanni, for his art was not in any way developed from that of Cimabue, but, on the other hand, it had much in common with the dramatic style and emotional character of the achievements in sculpture by the Pisan master.

Giovanni in a great measure followed the aims and style of the contemporary French sculptors in a greater degree than his father had done, and therefore we find in his work a similar expression of Christian sentiment and of the deep emotional traits, all of which also characterized the works of the old French *imagiers*. It is true, however, that he never quite abandoned the classical type of figure, which was a reminiscence of his father's teaching; this is seen more particularly in his single figures and smaller groups of statuary, as may be instanced by his classical group of the "Madonna and Child" in the Campo Santo at Pisa, and generally by all his figures of the Madonna. But in regard to his successful rendering of emotion and his deep feeling for religious sentiment, as expressed in his plastic groups, he was unequalled by his contemporaries, and it might be added he was unsurpassed in this direction by the great artists of later periods.

One of his finest works is the pulpit in the Duomo of Pisa, on which he was occupied about nine years (1302-11). Though the work on the panels of this pulpit is unequal, there is much of sufficient merit to prove the greatness of the

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sculptor. The two best panels are those which represent "The Birth of the Saviour" and "The Adoration of the Magi." The little scene representing the latter subject is one of Giovanni's finest conceptions. A beautifully conceived figure of an angel, on the left, guards and directs the three kings to where the Virgin is seated with the Infant on her knees. All the figures in the scene are finely grouped and have natural poses, the whole design making a perfect composition. This design, as well as other compositions by Giovanni, has often been copied or adapted by many later sculptors and painters. Another fine work by this sculptor is the baptismal font of S. Giovanni Evangelista at Pistoia. The font rests on a group of three figures as a central feature, and at each of the four angles are single figures which represent the Virtues. The figures are classical in style, dignified in design, and are well executed.

If the work of these two great Pisan sculptors, father and son, was not perfect in regard to the accurate rendering of natural form, their other claims as creative artists were so powerful and great that they are entitled to the distinction of having laid the foundations of the new school of modern Italian art.

CHAPTER III

FLORENTINE PAINTING IN THE THIRTEENTH AND FOURTEENTH CENTURIES PREVIOUS TO THE TIME OF Giotto

BEFORE the time of Cimabue, in the eleventh and twelfth centuries, there were many old painters who exercised their art at Florence, but in nearly all of these cases the only evidences of their existence are found in documents.

It may be said that the earliest Florentine art which is still in existence is that of mosaic. The subject of mosaics has been treated in the first volume of this work, Chapter VI, and where at pp. 104-5 mention is made of the work of Andrea Tafi (1213-94) in the Baptistry at Florence.

An early Florentine artist, named Coppo di Marcovaldo, was a contemporary of Tafi. His work was not of any great importance, or in any way distinctive from the average attempts of the early thirteenth-century Italian artists. He painted some Crucifixes and pictures on wood panels, prepared with coarse gesso grounds, and also some wall paintings in the Cappella S. Jacopo of the Duomo at Pistoia in 1265; but these works were destroyed in the middle of the fourteenth century to make room for others.

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A "Madonna and Child," now ascribed to him, is in the Convent Church of Ste Servi, at Siena, a work which had formerly been assigned to Dietisalvi, a Sienese painter who worked in the middle period of the thirteenth century. If this work is really by Marcovaldo he had been strongly influenced by Sienese painting at the time he executed his task. The picture has much of the Sienese style and characteristics, as may be seen in the profusion of ornamentation in the nimbi and draperies and in the general feeling for decorative effect.

CIMABUE (1240–1302?). Painting in Florence at the advent of Cenno di Pepi, better known as Cimabue, was in a very enfeebled state. The work of the early Florentines did not go much beyond the traditional later Greek. The native Italian art of this period showed very defective drawing and stilted composition. The strong, dark outlines and flat treatment which belonged to all pictorial efforts of the time were reflections or reminiscences of mosaic decoration. Although Cimabue never completely shook off the traditional style of composition and methods of this rude age of Italian art, we may admit that in the works which have been ascribed to him he infused life, energy and sentiments into his creations, just the qualities that were lacking in the older models and types of the barbarous productions of his predecessors. He also went considerably beyond the dreary efforts of the latter in the technical matters of better drawing and still better colouring. To have accom-

plished all this even in moderate degrees is sufficient testimony to the reputed greatness of Cimabue when we consider the feeble state of art in his days. That he was thought the best painter of his time, previous to Giotto, is proved by the well-known lines in Dante's *Purgatorio*, Canto XI, v. 84, to the effect that Cimabue, as a painter, formerly "held the field," but that now he was eclipsed by the fame of Giotto. Although nearly all, if not all, the work of Cimabue is lost to us, and we are obliged to trust to tradition, to Vasari and others for information regarding his paintings, the testimony of Dante remains as an eloquent proof of his traditional fame as a great master.

There are some works still existing that are ascribed to Cimabue, but the critics are numerous who affirms that there is nothing remaining that can with certainty be said to have come from his hand if we except the mosaic of the "Majesty," or "The Saviour Enthroned in Glory between the Virgin and St. John Evangelist," in the Apsis of the Duomo of Pisa. This work has been so greatly damaged through the course of time, and has been so very much restored, that very little of the original is left except the outline and the composition. Cimabue was appointed *Capomaestro* of the mosaics in the Duomo of Pisa in the last years of the thirteenth century, and he excuted the work in the apsis in 1301-2, at the end of his life.

The picture of the "Colossal Madonna" of the Rucellai Chapel in the Church of S. Maria

Novella, Florence, has been for centuries traditionally attributed to Cimabue, and is still given to him by some authorities, while others say it is the work of Duccio di Buoninsegna, the Sienese master, and others declare that this work is neither by Cimabue nor Duccio, but that it has been painted by some unknown Sienese master. This celebrated work, if we can credit Vasari, was painted by Cimabue about 1266, when he was only twenty-six years of age, but the advanced character of the technical skill displayed in the fusion of the flesh tints, and the great freedom of drawing, especially in the figures of the attendant angels, would lead us to infer that if it be a genuine work of Cimabue's it certainly must have been executed much later in his life, at a period when he would have gained great dexterity with his brush in the manipulation of the flesh tones. It may be mentioned as one instance of the difficulties experienced in accepting the testimony of Vasari regarding the reputed work of Cimabue, namely, where we find him assigning to this Florentine master works so far apart in merit as the archaic efforts of so rude a painter as Margaritone of Arezzo and the Rucellai Madonna. He assigned the "St. Francis," in the Church of S. Francesco at Pisa, a work by Margaritone, to Cimabue.

It may be of interest to quote the differences of opinions regarding the painter of the Rucellai Madonna expressed by some modern critics. The German critics, F. Wickoff and Dr. J. P. Richter, agree in declaring that nothing with

certainty can be ascribed to Cimabue. Richter gives the Rucellai picture to Duccio, for the reason that he sees a similarity to it in work and style of the great "Majestas" by the latter painter, in the Opera del Duomo, Siena.¹ Langton Douglas is of the same opinion, and in an able argument in his *History of Siena* concludes that Duccio was the painter of this work. Wood Brown asserts that Cimabue was not the painter of any of the works that are ascribed to him.² E. Hutton, editor of *History of Painting in Italy*, by Crowe and Cavalcaselle, finds himself "in agreement with Suida" (in *Jahrbuch der K. Preuss Kunstsammlungen*, 1905), "who is of opinion that the Madonna of the Rucellai is neither by Cimabue nor by Duccio, but by a third hand, a Sienese artist."³ On the other hand, Mr. Roger Fry, in his essay on Giotto in the *Monthly Review*, defends Cimabue, and is of the opinion that the Rucellai picture is a work of that master. Mr. Fry points out that certain marks and peculiarities, such as the drawing of the features, treatment of drapery, etc., in this work are common to the work of other reputed paintings by Cimabue, and quite different to Duccio's methods of drawing and general treatment.⁴

Langton Douglas replies to this, stating that

¹ Richter, *Lectures on the National Gallery*, London, 1898.

² Wood Brown, *The Church of S. Maria Novella*, Edinburgh, 1902.

³ Crowe and Cavalcaselle, *History of Painting in Italy*, note, vol. i, p. 168, London, Dent.

⁴ Roger Fry, *Monthly Review*, December 1900, p. 147.

the peculiarities which Mr. Fry points out as being those which distinguish the work of Cimabue, are also found in the early authentic works by Duccio and in the works of other artists of the early Sienese school. He therefore does not hesitate to give the Rucellai picture to Duccio, and further states that it is the earliest work of importance from the hand of this master.¹

In 1908 we made as careful an examination of this disputed work as possible in the bad light in which it is seen, and while we should hesitate to assign it to Duccio, yet in the drawing, technique and the feeling for symmetrical "pattern" in the general composition, the whole work is decidedly Sienese in character and has much in common with the productions of the Sienese school of the thirteenth century.

There are pictures of a similar kind to "The Virgin and Child" of the Rucellai Chapel in the Academy of Arts at Florence, in the Louvre and in the National Gallery, all of which have usually been assigned to Cimabue, but the consensus of modern criticism ascribes these works to a Sienese rather than a Florentine origin. One of the greatest difficulties in ascribing these disputed works to either Cimabue or Duccio is the similarity of their form and style, which are almost alike characteristic of each of the two schools of painting in the thirteenth century. This leads us to the conclusion that Cimabue,

¹ Langton Douglas, *History of Siena*, 1902, p. 387 and Appendix III.

Alinari

FRESCO IN LOWER CHURCH OF S. FRANCESCO, ASSISI: CIMABUE (?)



Duccio and other artists of both schools, at this time, must be regarded as painters who, in a sense, had not completely abandoned the Byzantine methods, and who therefore must be placed more or less as exponents of such, or at the utmost their work illustrated the transition stage between the later period of Byzantine painting and the more modern art of Giotto.

Vasari says that Cimabue painted many frescoes in the Lower Church of San Francesco at Assisi, with scenes from the life of Christ and St. Francis, and that he executed these works in company with certain Greek masters, but of such of these works which still exist, they have all been assigned by later authorities to Giunta of Pisa and other unknown hands. While we may admit that Cimabue painted some of the frescoes of the Upper and Lower Churches at Assisi, and also that he was a great and living force in the early history of Italian painting, we cannot, as already stated, be positive that there is anything existing that is absolutely from his hand, if we except the much-restored remains of the mosaic in the Duomo of Pisa.

GADDO GADDI (1289–1312), a Florentine artist, who was a friend and a contemporary of Cimabue, was better known as a worker in mosaic than a painter. He executed with Andrea Tafi (1218–94), his instructor, some of the mosaics in the Baptistery of Florence, and others in the same edifice at a later period (1307). Crowe and Cavalcaselle affirm that Gaddo painted the second, third, fourth and fifth frescoes in the

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Upper Church at Assisi, that have formerly been assigned to Giotto, and which represent scenes from the life of St. Francis.¹ They base their assumption on the similarity of style and composition with the mosaics which Gaddo executed in the Church of S. Maria Maggiore at Rome. The art of Gaddo, while still having many of the Byzantine characteristics, had, on the other hand, something in common with the style of Giotto's work. This is explained when it is remembered that Gaddo was the intimate friend of the greater painter. This is proved by the fact that Taddeo Gaddi, the son of Gaddo, was the godson of Giotto, and who eventually became his chief assistant and also a most successful imitator of his master's style. Gaddo, in his early works, followed closely the style of Cimabue and his contemporaries, but in his later efforts he was more influenced by the newer art of Giotto; his work may therefore be considered as forming a connecting-link between that of these two masters.

¹ Crowe and Cavalcaselle, *History of Painting in Italy*, pp. 194-5, Dent, 1908.

CHAPTER IV

GIOTTO

GIOTTO BONDONE was born about the year 1276, and died in 1336. The well-known story, related first by Ghiberti (1450) and afterwards by Vasari, tells of the discovery of Giotto by Cimabue on the plains of Vespignano, fourteen miles from Florence, where he found the shepherd boy making a drawing of his father's sheep on a stone, and how astonished Cimabue was with the artistic ability of the youth that he prevailed on the boy's father to permit him to take the boy to his home in Florence. In this way we are told that Cimabue was the first master of Giotto.

There is no evidence, however, of any particular influence of Cimabue in the existing works of Giotto, whatever there may have been in his earliest works which are not preserved. Vasari mentions that the first pictures by Giotto were painted for the Chapel of the High Altar in the Abbey of Florence, where he executed many fine works, all of which, however, are now lost.

While it would be difficult to overestimate the great originality, power and imagination of Giotto, when considered in comparison with the artists of his age, it would be true enough, on the other hand, to say that his art was made

possible, and its greatness was in a chief measure due to the existence and influence of such great men in art as the sculptor Giovanni Pisano and the Roman master Pietro Cavallini. He was also in some way influenced by the work of the old mosaicists, and by his study of antique sculptures; for such a great master as Giotto would not scruple to take lessons from the best contemporary and ancient art, just as Raffaelle, in a later age, did not hesitate to improve his art by his study of the creations of other great masters and of the work of the ancients.

The historians have rightly honoured Giotto as one who had revolutionized art by his work and his influence on his followers and others of later times. His contemporaries also awarded him a full measure of honour and fame, and the greatest of them, the poet Dante, has sung his praises in the *Divina Commedia*. Throughout Italy, from north to south, his influence was felt, and even extended beyond the Alps to France and Germany. He was the first master who finally shook off the formality and severity of the Byzantine traditions in painting, and introduced the more modern methods in his inventions, such as the representation of natural incidents, coupled with a dramatic style of composition that was formerly unknown. While many of his works were in a sense allegorical, the greater part of his art was illustrative of legends and scenes of striking reality, and all of it highly didactic. Giotto was not only a painter, but, like other artists of his time, was also an architect and

sculptor. His beautiful Campanile by the side of the Cathedral at Florence testifies to his skill in these directions; for he was not only the architect of this tower, but he enriched it with designs in sculpture, some of which he carved with his own hands.

GIOTTO AT ASSISI

According to Vasari, Giotto was invited to Assisi in the year 1296, while he was a young man of about twenty years of age, by Fra Giovanni di Muro, the General of the Order of St. Francis, to paint the series of frescoes in the aisle of the Upper Church, illustrating the incidents in the life of the saint, and also to paint the "Allegories" in the ceiling panels of the Lower Church. These statements cannot, however, be relied upon; for as regards the latter works they must have been painted at a much later date, as they bear undoubted evidence that they were executed when he was of a mature age, when his art had developed to a very high degree of excellence.

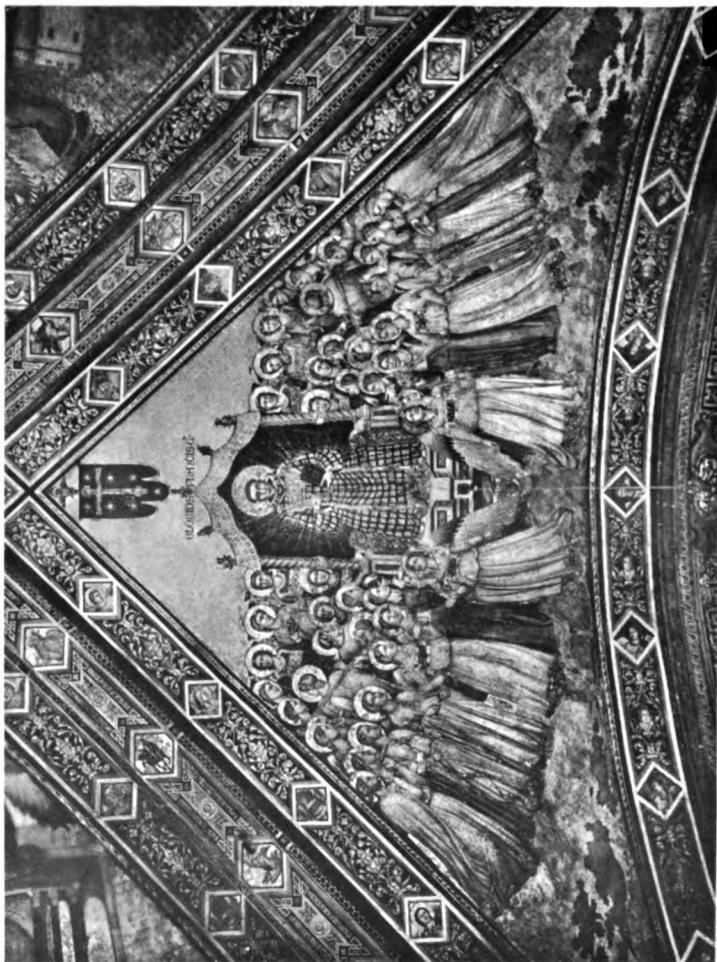
Giotto executed, with the help of some assistants, the lower series of frescoes in the aisle of the Upper Church at Assisi, which consists of twenty-eight small frescoes illustrating the piety, abstinence and miracles of St. Francis. There are many conflicting statements as to how far Giotto was responsible for the design and execution of these works, but there cannot be any doubt that he was the master who planned and conceived them, however much he may have been

helped in the carrying out of the work. As it is generally agreed that Giotto worked for a long time at Assisi, first, perhaps, as a pupil of Cimabue, and afterwards with some other of the numerous artists who were employed to decorate the basilica of S. Francesco, and as his practice and powers became more developed, it would be expected that many original works would be entrusted to the painter who was rapidly becoming more famous than any of the artists employed at Assisi.

The damaged state of these frescoes has revealed, where the colouring and intonaco have fallen off, the process of execution, which, like that adopted by Giotto in most of his works, was the fresco-secco method, a kind of distemper painting on the dry wall, and not executed on the plaster while it was wet and freshly laid on, as in the fresco-buono method. Whether these lower series of frescoes are the work of many hands or not, there is clearly a similarity of method and style common to them all, which would point out the presence of the guiding hand and spirit of a master, who, if he did not execute the whole of them, infused his influence among his assistants, and directed the work throughout.

The new method of representing scenes and incidents as they might have occurred in the everyday life of the thirteenth century, the dressing of the actors of the scenes in contemporary costumes, while giving them an almost monumental dignity of pose, the imaginative conceptions of the compositions and the elimina-

S. FRANCIS IN GLORY. LOWER CHURCH OF S. FRANCESCO, ASSISI : Giotto



tion of the trivial and commonplace, were all characteristic of the work of Giotto, the guiding spirit of early Italian painting.

In the Lower Church at Assisi Giotto painted in the early years of his manhood the celebrated "Allegories" on the ceilings, and with the aid of assistants the series of frescoes in three courses on the east and west walls of the transepts, illustrating scenes from the life of Christ, the Passion and the miracles of St. Francis. These beautifully conceived "Allegories" prove that Giotto was a poet as well as a painter, and that he could express the *naïveté*, innocence and mystic charm which we usually associate with the work of Fra Angelico, but with less excess of religious sentiment, and more virility than the later master. In these ceiling paintings Giotto is also seen at his best as a colourist. He has used tender shades of a soft and clear blue for his backgrounds, and rosy and golden tints with warm whites for the architectural accessories, the flesh and the draperies, which altogether has produced a fine colour scheme, that has often been used as a model by many of the Giottesques and subsequent painters of the Renaissance.

The frescoes in the transepts of the Lower Church by Giotto may have been executed at a later period than the ceiling "Allegories," but they are certainly of a later date than those by Giotto in the Upper Church when judged by their more perfect drawing, better proportion of the figures, and general improvement in the composition,

together with the deeper feeling for religious sentiment displayed in the majority of these works. The subjects here treated are: "The Birth of Christ," "The Salutation," "The Adoration of the Magi," "Christ in the Temple," "Flight into Egypt," "Massacre of the Innocents," "Christ taken Home by his Parents," "Resurrection of a Child," and "St. Francis by the Side of a Skeleton of Death."

In the backgrounds of his compositions Giotto often introduced many quaint designs of houses, churches, towers and pulpits, which, although not always of logical construction, were for the greater part of a light and fanciful romanesque style, though some were Gothic in design and a few severely classical. Some of his figures are also classical in dress, for example, those in the fresco of "St. Francis before the Sultan," one of the St. Francis series at Assisi, and other examples. This would indicate that Giotto was indebted to the Roman artists who helped him in the frescoes at Assisi, and who may have designed the classical buildings for the backgrounds. In this connection we may mention the names of the Roman artists Cavallini, who was a friend and fellow-artist of Giotto, and also the Cosmati family. Some of the architectural features of the backgrounds are decorated with little patterns of hexagons, diamonds and other geometric forms, similar to the mosaic and tessellated patterns that were so characteristic of the designs for such work made by the Roman artists of the Cosmati family. In a few of his

frescoes and for the designs of the thrones in his panel pictures, Giotto adopted a distinctly Gothic style, a fine example of which is the throne design in the altar-piece of "Christ Enthroned" in the sacristy of St. Peter's at Rome, and another is the archway in the picture of "The Crucifixion of St. Peter," in the same place.

Mention of these two works reminds us of Giotto's visit to Rome, where he went in the year 1298, after working some time at Assisi. At Rome he was commissioned by Cardinal Stefaneschi to execute several important works, one of which was the celebrated mosaic of the "Navicella," for the Church of St. Peter, which is now, however, so much restored, that hardly anything of the original work is left. In addition to the two panels mentioned above, Giotto painted for the Cardinal an altar-piece in the form of a triptych. All these are fine and authentic examples of his work, but they have been much restored and damaged in places, although perhaps less so than any of his work. They are interesting as still showing, in the parts that have not been repainted, Giotto's method of painting in a thin and almost transparent application of tempera colours on a white gesso ground, a method that certainly was a great improvement on the thick "loading" of the lights that was practised by his predecessors, and most of his contemporaries. From what can be judged from the present state of these paintings they must have been originally beautiful in colour, and as fine in this respect as his best fresco

work. They are painted on parchment, stretched on wood, the parchment being coated with a gesso ground. Before the final painting was executed an under-painting of pale grey tints was made, instead of the green *verde* usually employed in the preparatory painting by the earlier artists.

The central panel of the altar-piece, having the subject of the "Enthronement," has the portrait figure of Cardinal Stefaneschi in a small scale kneeling at the foot of the throne. In the picture of "The Crucifixion of St. Peter," where he is represented as crucified head downwards, we see in the crowd of figures below one of the finest of Giotto's efforts in figure-grouping. The spectators belong to many nationalities, and some of them, especially the sorrowful and weeping women, are very natural in their dramatically rendered attitudes of despair, which contrasts with the stoical figures of the soldiers. Giotto generally contrived to make the greatest possible use of his draperies to help out his dramatic telling of the story, but in the drawing of his nude figures he was not so successful. In this work the nude figure of St. Peter is poor and thin in the arms and legs, and the head is excessively large. The angels and half-figures in the upper part, together with the oblique lines of the Roman towers at each side, make an almost symmetrical pattern, but the otherwise dryness of the symmetry is counteracted by the variety of the dramatic poses of the lower group of spectators. This picture, which has a gold background, is the left-

hand panel of the triptych, the ciborium of Cardinal Stefaneschi.

The right panel has the subject of "The Martyrdom of St. Paul." The headless body of the saint kneels in prayer, and on the ground is the head with the nimbus. The executioner has a deep expression of sorrow in his features, and is sheathing his sword. Two women kneel and lament over the body, while on either side are groups of soldiers. The whole composition is marked by a strong realism.

On one of the piers in the Church of St. John Lateran, at Rome, there is still the darkened remains of a fresco of "The Benediction by Pope Boniface VIII," an event which took place in Rome in the year 1300. The portrait figure of the Pope is represented in full robes, as he appears at a balcony giving an address on the occasion of the Jubilee.

It was at Rome that Giotto met and made a lasting friendship with Pietro Cavallini, the best Roman master of that time.¹ He was an eminent painter and mosaicist, and enjoyed the favour and patronage of Cardinal Stefaneschi, nephew of Pope Boniface. At Rome also Giotto made the acquaintance of the poet Dante, where the latter went on a visit for the Jubilee celebrations—an acquaintance which ripened into a closer friendship during the two years that followed after they both returned to Florence. It may be mentioned here that Dante went again to Rome in the year 1302, on an embassy from

¹ See vol. i of this work, p. 110-12.

Florence to Boniface VIII, and while he was there, the pronouncement of his exile was issued (January 1802) by his political enemies at Florence. The political condition of Florence at this time, and for five years previous, was greatly unsettled by the struggles between the nobles and the rich traders for the supremacy of the Government. Added to this was the family feud between the Cerchi and the Donati, whose followers were known as the "Whites" and "Blacks," the Bianchi and the Neri, respectively. Dante was a member of the Government, which was in the hands of the "Whites" until November 1801, when it was overthrown, and the "Blacks," then coming into power, sentenced Dante, with many others, to exile, with fines and the confiscation of their property. The second sentence against Dante was one of perpetual exile, and was published on the 10th of March, 1802.¹

It was likely that about this time Giotto was commissioned to decorate the Chapel of the Podestà in the Bargello, Florence, where he painted one of the incidents which illustrate the feud between the "Whites" and "Blacks." The historians Manetti, Villani and Vasari agree in stating that Giotto painted this chapel, and that one of the frescoes, "The Paradisi," on the wall opposite the door, contained the portrait figures of Dante, Brunno Latini and that of Corso Donati, the leader of the Neri party, but with the exception of Dante's portrait they are only conjectural, although they are portraits

¹ A. G. Terrers Howell, *Dante, His Life and Work*, p. 15.

from the life. The chapel was converted into a prison and a magazine after Vasari's time, and the frescoes whitewashed out, but about the middle of the last century the whitewash was scraped off, and although the works were restored to the light of day, they were considerably damaged by the operation. The revealed portrait of Dante has been repainted. The upper portion of the eye, the cap and pendant hood, and the general outline of the profile have all been restored by repainting and altered in the drawing. The cap is of a different form to the original one, as proved by the tracing taken by Mr. Seymour Kirkup previous to the restoration, and published by the Arundel Society. This fresco also contains the reputed portrait figures of the Portuguese Cardinal d'Acquasparta and the youthful prince Charles of Valois, cousin of the King of Naples and Sicily. Another figure in this fresco, which is on the opposite side, behind that of Acquasparta and looks towards Dante, has a resemblance to the traditional portrait of Giotto, which is found in one of his frescoes in the Arena Chapel at Padua. The rest of the figures, chiefly angels, saints, nimbed and crowned personages are almost obliterated, but have been drawn with an individuality of form and expression which distinguishes the art of Giotto.

The other frescoes in the Chapel of the Podestà represented scenes from the lives of Mary Magdalen and Mary of Egypt, which occupy the upper spaces of the walls on the right and left

of the oblong chapel. Some of these works are now obliterated and only fragments of figures still remain on others. The frescoes were divided from each other by bands of beautiful fourteenth-century ornament, frequently used by Giotto, and at the corners of each border were lozenge-shaped forms containing half-figures of angels.

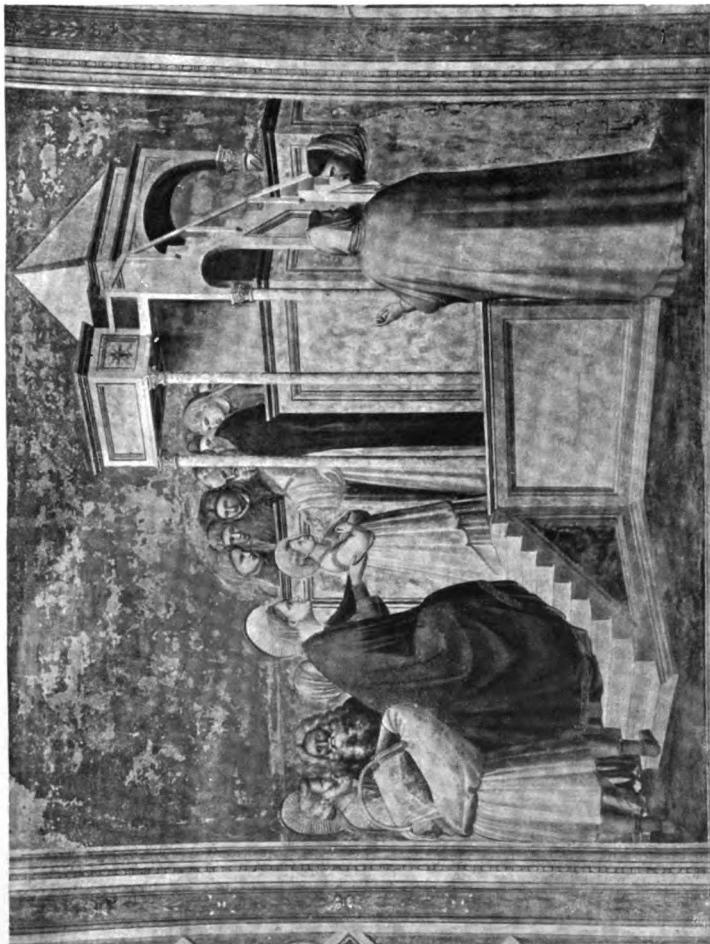
GIOTTO AT PADUA

About the year 1305 Giotto was invited to Avignon by Pope Benedict XI, but owing to the death of the latter, soon after this, the painter did not go to that place, and notwithstanding Vasari's statement that Giotto went there with Benedict's successor, Clement V, there is no evidence that he ever painted at Avignon or at any other place in France. The paintings in the cathedral and palace of the popes at Avignon, formerly ascribed to Giotto, are the works of Simone Martini of Siena. Instead of going to France Giotto went northwards to Padua about the year 1306, where he was invited by Enrico Scrovegno, a rich citizen of Padua, to decorate the walls of the chapel which the latter had built on the site of the old circus, and known as the Chapel of the Arena. At Padua Giotto met his friend Dante, who in 1306 lodged there in the Contrada San Lorenzo.

The Chapel of the Arena is a building without any architectural pretensions, and was designed with a view to receive its pictorial and decorative colour finish, consisting of numerous composi-

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THE PRESENTATION OF THE VIRGIN. FRESCO IN THE ARENA CHAPEL, PADUA : Giotto



tions almost evenly distributed on its walls in rectangular spaces. The body of the church is a single-vaulted aisle separated by an arch from the chancel end, which is lighted by six windows in the south wall, and by other small windows in the end walls. The arrangement of the painted subjects has been followed by Giotto in accordance with the accepted traditional manner; on the space above the archway that leads to the chancel was painted the subject of "Christ in Glory," where the Saviour is represented seated in the centre, and surrounded by a host of angels. The two spaces below this fresco, on either side of the arch, contain "The Annunciation," one of the spaces having the figure of the Angel, and the other the Virgin, both of whom are kneeling, and both are beautifully conceived. At the opposite end, on the wall above the entrance door, is the fresco of "The Last Judgment." The upper spaces of the right and left walls are divided into a series of thirty-eight rectangular spaces, containing subjects that illustrate the life of Christ, and the life of the Virgin. Below these, on either side, are the series of smaller panels having allegorical representations of the Seven Virtues and Seven Vices. The virtues, Hope, Charity, Faith, Justice, Temperance, Fortitude and Prudence are opposed, respectively, by the vices, Despair, Envy, Unbelief, Injustice, Anger, Inconstancy and Folly. In these personified allegories we can see the hand of Giotto, both in their design and execution, that is, in the remaining original

portions. The conception and composition of each subject expresses in a new and effective manner a feeling for dignified beauty that clothes the Virtues, and, on the other hand, the tragic and sordid characteristics of the Vices. Here Giotto has given us the best of himself, for however much he may have been assisted in the carrying out of his other compositions in this chapel, this series of allegories must be credited to himself.

Giotto's work in the Arena Chapel has been exhaustively noticed and described by Ruskin, and by Crowe and Cavalcaselle, to whose works the reader is referred for fuller details, but we may here briefly consider some interesting points in connection with the series of frescoes which decorate the north and south walls of the chapel. In these thirty-eight paintings we see a decided similarity in many respects to those in the Lower Church of Assisi, especially in their general design and composition. There are, however, certain differences between the two series of frescoes which would go to prove that Giotto must have painted those of the Arena Chapel at a later date than the time of the execution of his work at Assisi. Some of the frescoes in the nave of the Arena Chapel have a more decorative rhythm of line, more sense of pattern and balance than those at Assisi, obtained by the introduction of additional figures and elements that are not found in the similar subjects of the Assisian frescoes; still these additions and changes, while making for greater richness and elaboration of

the design, have deprived these later and more perfect compositions of the intense charm of spontaneity and simplicity of arrangement, and we might add that they are also lacking in certain touches of the imperfect on the would-be perfect, which gives, in reality, more nature and more life itself to many of the earlier and simpler compositions of this master. If we compare the Paduan fresco, "Christ appearing to Mary Magdalen," with the Assisian version, we shall find that the latter fresco has the four actors in the scene, Christ, the Magdalen, and the two angels, placed almost equidistant from each other. Two smaller figures of angels are floating in the sky at the right. The background is a hillside and a rocky precipice, giving to the scene a sad and morose effect. Though this version is perhaps a trifle empty in composition, yet there is sufficient incident to impress the spectator with its accurate and highly dramatic rendering of the "*Noli me tangere*" subject. Nothing seems wanting here, in spite of its simplicity of design, and if any other figures were added they would be redundant and would only provide a disturbing element or a distraction from the protagonists in the sacred drama. This has indeed happened in the Paduan fresco, for although the composition is similar to that of the Assisian version there are certain alterations and additions made in it, that however much they improve the work in the matters of greater elaborateness and incident, it cannot be denied that the prominence given to the design of the central

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figure of the angel, and the gesticulation of the other on the left, together with the added group of the five sleeping figures, provide too much distraction and so minimize the importance that should be given to the two chief figures—Christ and the Magdalen. It may be also pointed out that in the Paduan version neither of these figures have the same beauty and dignity that they have in the fresco at Assisi. There is also in the latter version of this subject a greater intensity of supplication in the kneeling figure of the Magdalen, and a more exalted grandeur and dignity in the figure of our Saviour than in the more perfected composition in the Arena Chapel.

It was often with Giotto as it has been with many other artists, who have produced second or third versions of their first compositions, that their later and more perfected essays, paradoxical as it may seem, have considerably less of the spontaneity and dramatic intensity of their first versions. In "The Raising of Lazarus," for example, in the Paduan version, the figures are better drawn, and are more evenly distributed in the space than in the earlier version of this subject in the Lower Church at Assisi, and there is also a falling off in the earnest depth of feeling and solemnity which permeates the whole design and also characterizes the individual figures in the similar subject at Assisi.

One of the finest, if not the best, of the Arena frescoes is the "Pietà," or "Deposition." Here Giotto has produced a perfect and beautiful work not only in the matter of composition, but also

THE DEPOSITION. FRESCO IN THE ARENA CHAPEL, PADUA : GIORGIO.



as regards the extremely careful handling and finish of the execution in the flesh painting, and the broad and sweeping technique of the brush-work in the lights and shades of the draperies.

In his general practice, as mentioned before, Giotto made great use of his draperies to help the action of his figures; and so by their arrangement in opposing masses and lines they assisted, in a great measure, the production of a lively virility in the composition and thus prevented any appearance of monotony. In the "Pietà" draperies he has surpassed himself, by making them integral factors, not only of the composition, but in using them in such a skilful way in his great drama, so that they act almost in a greater degree than the figures they clothe as exponents of the story of the Deposition. In this fresco the Saviour is represented in a recumbent position with His head in the Virgin's arms. His arms are outstretched, and two kneeling women kiss His hands, while Mary Magdalen sits holding His feet. St. John Evangelist stands behind and almost in the middle of the picture in a stooping position with his arms outstretched behind him, and bending forward he gazes on the Saviour's face. On the left is a group of sorrowing women, and on the right are two standing figures of disciples. The composition is completed by the ten angels in the sky above, who in great commotion appear to be crying out with loud voices of lamentation, and with despairing looks on their faces as they gaze on the figure of the dead Saviour below.

The subject of the Deposition has often been treated by painters of the Renaissance and of later times, but no one has excelled Giotto in the passionate and noble rendering of this sacred theme. The beautiful and dramatic attitude of St. John in this picture was a favourite one with Giotto, and has often been used by him for male and female figures.

On the wall space above the entrance door in the Arena Chapel is the finely conceived design of "The Last Judgment," but the execution of it shows the work of Giotto's assistants rather than that of the master. It has suffered much by decay and the falling away of the intonaco in places, as well as by restoration. The seated Saviour, surrounded by a glory of cherubs and seraphim, is blessing the righteous with His right hand and condemning the unrighteous with His left. Four archangels sound the trumpets of the Last Judgment, while crowds of warriors with shields and swords, and angels with banners guard the Majesty of the Redeemer. The apostles are seated on rows of thrones, and at the left, below the Saviour, the Virgin, accompanied by St. Anna and angels, head the procession of the righteous ones. At the left are three standing figures, the central one of the group is traditionally believed to be that of Giotto. Near the cross, which is held up by three angels, is the kneeling figure of Enrico Scrovegno in a purple garment, offering a model of the chapel to three graceful females who appear before him. The scene of the Resurrec-

tion is in the left foreground, and the Inferno portion of the picture on the right, where the struggling masses of evil-doers are enveloped in streams of fire, while Lucifer is represented as a colossal figure with three heads, sitting on two dragons whose mouths imprison the wretched sinners.

According to Vasari Giotto painted at other places in Padua and also at Verona and Ravenna. There need scarcely be any doubt that he painted many frescoes in Padua, after his great success in the Arena Chapel, but there is nothing left of any other work that can be assigned to him in Padua. The works usually attributed to him in the two churches of San Francesco and in others at Verona and Ravenna are believed to be by his followers.

GIOTTO'S WORK IN THE PERUZZI AND BARDI CHAPELS IN SANTA CROCE, FLORENCE

If the Arena Chapel at Padua contains one of the most complete series of Giotto's works, the Peruzzi and Bardi Chapels in Santa Croce at Florence contain the most perfect examples of his more advanced essays in composition. As the master advanced in years his style, composition and drawing improved, and his later works became more stately and dignified in line, mass, distribution and general grouping, showing much more of an academical perfection than his earlier pictures and frescoes. This later development of Giotto's art was not achieved without some

loss of dramatic power and of certain picturesque contrasts in the attitudes and poses of the figures that were among the strongly marked features of his earlier work—features which were his own inventions, and therefore peculiar to himself and in no way traditional. In his later and more mature work at Santa Croce his compositions appear more monumental and more decorative in design, but less picturesque and less dramatic than his works at Assisi and Padua; but while the grouping of his figures and the design of his draperies became in his later works almost classical and sculpturesque in style and feeling, they are redeemed from the cold severity and dryness of purely academic art by the direct swiftness of line which intensified the movement, by the variety of expression, gesture and individuality given to his figures; also by the introduction of little side incidents and accessories, and, lastly, by the picturesque treatment of his backgrounds.

That in his later work in the Peruzzi and Bardi Chapels Giotto reverted to classic types and treatment, is apparent to any one who studies such of his frescoes as "The Raising of Drusiana," "The Ascension of St. John," "The Dance of Salome," "Zacharius in the Temple," "Birth of St. John Baptist," "The Death of St. Francis," "St. Francis before the Soldan," etc. In many of these frescoes the dresses are not only Roman or classical in form and style, but the grouping and the poses of the figures also. The beautiful architectural designs which are a feature of his

backgrounds became more and more classical in these later works. All this points out that Giotto had become convinced that a sculpturesque treatment of his subjects, where almost every line and fold of his draperies had an architectural value, made them more suitable as monumental wall decorations. These lessons which Giotto taught himself, and were the outcome of his close study of the antique, were not lost on the Italian frescanti who followed in his footsteps; for those great masters, like Masaccio in the Brancacci Chapel in the Church of the Carmine, Fra Angelico in San Marco, Ghirlandajo in Santa Maria Novella, and Raffaelle in his cartoons and Vatican frescoes, were all influenced by the later and more classic-like art of Giotto at Santa Croce.

Though most of the work of Giotto in the chapels of the Peruzzi and the Bardi are only now outlines with little of the colouring which has not been restored, the general harmony of these fine compositions, and the variety and individuality which characterizes the figures may still be seen. One of the best compositions by Giotto is that of "The Death of St. Francis" in the Bardi Chapel. It is the fresco lowest on the left wall, and is now not much more than a coloured outline. The principal figures are almost in grisaille, with the exception of the cloak of the kneeling figure of the podesta, which is a deep red. The sky, repainted, is a dark blue, in the centre of which appears the figure of the saint in a halo, surrounded and supported by four

angels. The colouring of this portion is in beautiful golden tints, and is evidently the original colour. The architecture of the background is painted in broken tints of a yellowish stone colour. The composition of this work is excellent in every way, and would excite more general admiration and attention if it had not been so much copied and adapted by numerous painters after Giotto's time. Even with the master himself it was a favourite scheme of design. For example, he has used a similar arrangement in the "St. Francis fleeing from his Father's House," and in "The Ordeal of Fire," two of the frescoes in the Bardi Chapel, as well as in other of his works. The main features of this composition consist of the placing of the more animated and chief actors in the story or scene in the central part of the picture, and the more quiescent and choragic figures in standing attitudes at each side of the picture. It is a moot question whether Giotto thought the illustration of the incident or story, or the correct balance and distribution of the units of his composition the more important; in any case, however, he invariably told his story well, no one before him told it better, while at the same time his later compositions are undoubtedly consistent with the principles of good decoration. It may be of interest to notice that Ghirlandajo has copied the composition of Giotto's "Death of St. Francis," in his fresco of the same subject, which he painted in the Church of S. Trinita, Florence.

In the Chapel of the Bardi, Giotto has painted

life-size figures of St. Louis (King of France), St. Louis of Toulouse, St. Elizabeth of Hungary, and St. Claire. Each is represented standing under a painted niche of the Campanile-Gothic architecture. The St. Louis of France is the most interesting, and the finest figure of the series; and, although considerably repainted, has still some of Giotto's work left untouched, especially in the head and hexagonal crown. It is a dignified and serious rendering of the saintly king, as he stands in a firm and easy pose, Osiris-like, with his kingly attributes of sceptre and whip of authority in either hand.

The large altar-piece representing "The Coronation of the Virgin," which Vasari says was painted by Giotto for the Baroncelli Chapel in Santa Croce, has the inscription "Opus magistri Iocti," and is now in the Chapel of the Medici. Notwithstanding the inscription and the beauty of several parts of the composition, this work is so unequal in execution that it must be ascribed to inferior hands or assistants. It is now much discoloured by dark varnishing, and has been greatly restored in places.

Vasari also states that Giotto painted scenes from the life of St. John the Baptist in the Church of the Carmine at Florence. Six of these frescoes and five heads from others were engraved by Thomas Patch, after coming into his possession, and published by him in his work on the Carmine frescoes in 1771. Three of these fragments are now in the Liverpool Gallery, some are in the Capella Ammanati of the Campo Santo at Pisa,

and one is in the National Gallery, London. The latter consists of the heads of St. John and St. Paul, but is now, however, assigned to Spinello Aretino. None of the former works can with certainty be ascribed to Giotto, but are more likely to have come from the hand of his godson, Taddeo Gaddi, or from one who worked in a coarser and more laboured manner than Giotto.

GIOTTO AT NAPLES

Vasari relates, in his lives of the sculptors Agostino and Agnolo of Siena, who were pupils of Niccola and Giovanni of Pisa, that Giotto on his way from Florence to Naples paid a visit to Orvieto in 1326, where he saw the work of the two first-named sculptors, and was so much pleased with it, he recommended them as being the most worthy to carry out his own design for the tomb of the Bishop Guido of Arezzo. The year 1326, mentioned by Vasari, is evidently a mistake for 1330, for it was in the latter year that Giotto went to Naples on the invitation of King Robert to decorate some churches and convents in that city. There is nothing, however, at present remaining of Giotto's work at Naples, except the ruined fresco on the wall of the old Convent Church of S. Chiara. This fresco occupies a square space on the end wall of a large room, which had for a long time been converted into a furniture shop. The subject of this fresco is "The Miracle of the Loaves and Fishes," in which is symbolized the almsgiving charity of

the Franciscan Order at Naples. Christ is here represented as a youthful figure, and with His disciples He is giving bread and fishes to the poor. The Saviour, His disciples, and the kneeling figure of St. Francis are all nobly rendered in design, and from what remains of the original work testifies to some of the best efforts of Giotto.

The frescoes in the Chapel of the Incoronata representing "The Seven Sacraments" were formerly ascribed to Giotto, but as the church was only built after 1352, and at least sixteen years after his death, the Incoronata frescoes must be the work of some follower of the master, and possibly by a Sienese artist, who closely imitated his style. The rich decoration of the dresses, the profusion of the embroideries, and the elaborate ornateness of the buildings, would also suggest a Sienese painter as their author rather than a Florentine.

Many other works, consisting chiefly of panel pictures and Crucifixes, that are preserved in churches and galleries in Italy, are still ascribed to Giotto, most of which, however, are doubtful, and some that are given to him are in a fragmentary, discoloured and decayed state, that it is impossible to prove their authenticity. To mention a few of these that are ascribed to him, there is the celebrated "Madonna and Child, with Angels," now in the Academy at Florence, where the more modern method of treatment may be compared with the form and painting of the similar subject assigned to Cimabue, in the same gallery. In the Pinacoteca of Bologna is an altar-

piece which has "The Virgin and Child" as the subject of the central panel, and on the wings the Archangels Michael and Gabriel, SS. Paul and Peter. The predella portion has medallions of Christ and the saints. In the Louvre, Paris, is a signed work, "St. Francis receiving the Stigmata," but this is very much restored. Among the Crucifixes assigned to Giotto are those in the Churches of S. Maria Novella, S. Marco, and in the Church of Ognissanti at Florence, and although these works may not have come from his hand, they have all, in the representation of the Redeemer, the erect type of pose, with the head gently inclined, which Giotto usually gave to the figure of the Saviour.

A Crucifix painted by Giotto formerly hung in the Arena Chapel at Padua, but is now in the Museo Civico, is a natural and dignified interpretation of the Divine tragedy.

Giotto died in 1336 and was buried in the cathedral of his native city of Florence. His portrait bust on his tomb was sculptured by Benedetto da Maiano (1490). For about ninety years or more after the death of Giotto, there did not appear any artist in Florence that could be placed in the same plane with him. The forces of nature did not seem equal to the production of any great painters who were worthy to wear the mantle that Giotto had laid aside until after the beginning of the fifteenth century. There was, of course, a great deal of painting carried on during this intervening period, but, generally speaking, Giotto's immediate followers

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seemed content to produce numerous works that all more or less were imitative in composition and colour of their great predecessor's creations. We shall endeavour to name and describe some of the work of the more important Giottesque painters, many of whom produced panel pictures and frescoes that were not without merit, charm and dignity of composition, although not always conspicuous for their originality of conception.

CHAPTER V

IMMEDIATE FOLLOWERS OF GIOTTO

TADDEO GADDI (1300 ?–1388 ?), son of Gaddo Gaddi, was the favourite pupil and godson of Giotto. It may be said that all of his work reflected that of his illustrious master, but the reflection could hardly be called a brilliant one. Cennino Cennini, in the first chapter of his *Treatise on Painting*, tells us that Taddeo was for twenty-four years the disciple of Giotto, from which we may infer that he must have been a great helpmate to his master, and that when he did finally produce works of his own they would certainly be in a great measure “echoes” of the composition, if not always of the execution, that distinguished the work of the greater painter. Some of his panel pictures are signed and dated, and from the style and methods shown in them we are enabled to ascribe to this artist certain frescoes that show the same kind of handling in the execution. Although Taddeo imitated his master in many ways, and sometimes equalled him in the beauty of expression in his heads, he was as a rule inferior to him in his drawing and colouring. His figures are not drawn in good proportion, being too elongated in character, for, like many of his contemporaries, he was not

entirely free from the influence of the Byzantine traditions; his draperies are artificial rather than organic-like in their folds, the craniums of his figures are too small, and the eyes are often suggested by horizontal slits. From the remains of the original colouring on his works we can conceive that he was extremely fond of using bright and sharply contrasting tints, and, lastly, it may be said that Taddeo, like the other disciples of his master, was incapable of carrying on the traditions of the latter in anything like a complete degree, and anything that was not reminiscent of Giotto's art in that of his disciples and followers did not so much express their own ideas or originality, but was, as we have said, due to a continued adherence to the slowly dying Byzantine influence.

In the Berlin Museum there is an altar-piece by Taddeo, which is signed and dated 1384, and another in the Gallery of Siena, dated 1350. Both of these works show strongly the influence of Giotto, particularly in the compositions, which are almost if not wholly adapted from the latter's works in the church at Assisi; but here the similarity ends, for Taddeo's drawing and execution are weaker and more slovenly, while the deep religious sentiment that the older master expressed in his work is wanting in the efforts of his pupil.

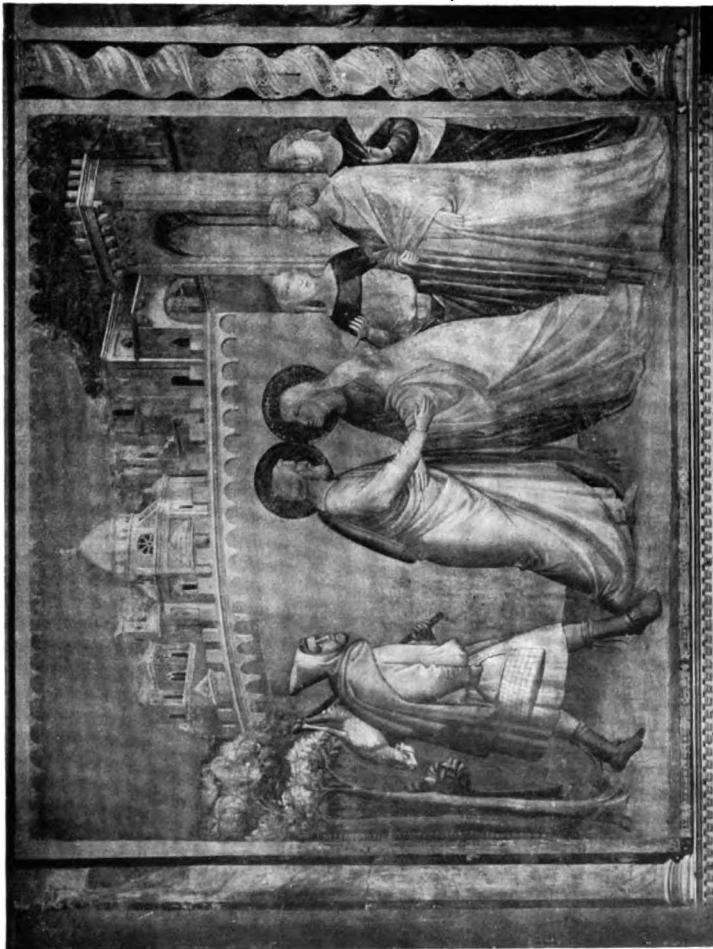
Taddeo painted a series of panels which formed the decoration of the presses in the sacristy of Santa Croce at Florence, some of which are now in the Berlin Gallery, but the greater number of

them are in the Academy of Arts in Florence. In these panels the compositions are in most cases almost copies of Giotto's works at Assisi, and in all of them the latter master's influence is strongly marked. The execution is, however, slight and sketchy, and they have the defects of drawing peculiar to Gaddeo, such as the stiff attitudes and long necks of the figures, badly drawn extremities and artificial arrangement of the draperies.

There is an important series of frescoes by Taddeo Gaddi on the left side of the Baroncelli Chapel in Santa Croce, executed about 1332-38, which illustrate the life of the Virgin. The subjects of "The Expulsion of Joachim from the Temple" and "The Presentation of the Virgin" are both fine Giottesque compositions. In the "Presentation" fresco are two standing male figures on the right, the inner one of which is said to have the lineaments of Gaddo Gaddi, the artist's father, and the figure on the extreme right those of Andrea Tafi. These works have suffered much by decay and restoration; some of the plaster from time to time had fallen off, and the new intonaco has been repainted. Taddeo painted a good many other frescoes in Santa Croce which are now no longer in existence. This artist was also an architect; he was the designer of the original plans for the first bridges built across the Arno, known as the Ponte Vecchio, rebuilt 1345, and Ponte Santa Trinità, built in 1377. The latter bridge was swept away in the sixteenth century. Vasari and others

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METING OF JOACHIM AND ANNA. FRESCO IN S. CROCE, FLORENCE: TADDEO GADDI



mention Taddeo as one of the architects of Orsanmichele.

THE SPANISH CHAPEL. Vasari has mentioned Taddeo Gaddi as the painter who decorated the west side of the Cappella degli Spagnuoli—the Spanish Chapel—in the cloisters of Santa Maria Nove", and all the rest of the work, which forms the decoration of this great chapel, he has given to Simone Memmi, the Sienese painter. Subsequent investigations have shed great doubts on, if not entirely disproved, Vasari's statements. Considerable pains have been taken by many critics and authorities, including Ruskin, to assign the frescoes in the Spanish Chapel to Taddeo and his son Agnolo, to Simone Memmi and his brother Philip, and to Antonio Veneziano, giving certain figures and parts to each. There may be some truth in the statements of the critics as to the names of the artists who had a share in the decorating of the chapel, but the evidences set forth are not very convincing. While we must admit that many parts of this great scheme of decoration are of great interest and value to the student, and some of the figures are good in drawing, expression, and in execution, which proves that one or two of the best artists of the period were employed by the priori, who gave them the subjects to illustrate, the greater part of the work shows that many second-rate artists who practised after the death of Giotto must have been engaged as assistants to carry out this vast scheme of decoration.

The chapel was built between 1320 and 1350

by one of the Dominican architects, the cost being defrayed by Guidalotti, a Florentine merchant, and the decoration must have been begun immediately after it was erected, as the frescoes, though well advanced, were not completed at the death of Guidalotti in 1356. The subjects of the paintings having been given to the artists by their patrons, the priori of the church, we can understand their diversified nature, and we can also understand that the artists who were employed did their best to please and satisfy the priori by literally illustrating scriptural scenes and events, and by depicting the numerous allegories, philosophers, prophets, saints, and fathers of the Church, including also portrait figures of notable persons, in a decidedly obvious manner.¹ If the painted personifications of the sciences, divinity, literature, laws, rhetoric, music, logic, etc., which form a great part of the decoration, did not seem to sufficiently explain their meaning or identity to the spectator, the artists who laboured in the Spanish Chapel did not hesitate to clear away all doubts by obligingly placing descriptive scrolls in the hands of the figures.

Among the numerous followers or imitators of Giotto may be mentioned the names of Puccio Campagna, a Florentine, Ottaviano, Pace da Faenza, and Guglielmo da Forli, whom Vasari states were his disciples, who assisted him in various works, and after his death had executed works at Assisi, Bologna, Ferrara and Forli.

¹ See *postea*, p. 94.

It is now hardly possible to point out any of the work that may have been done at these places by the artists named; but the supposed work of one of them, such as the "Passion" frescoes in the Lower Church of Assisi, assigned to Puccio by Vasari, are now believed to be by Giotto himself.

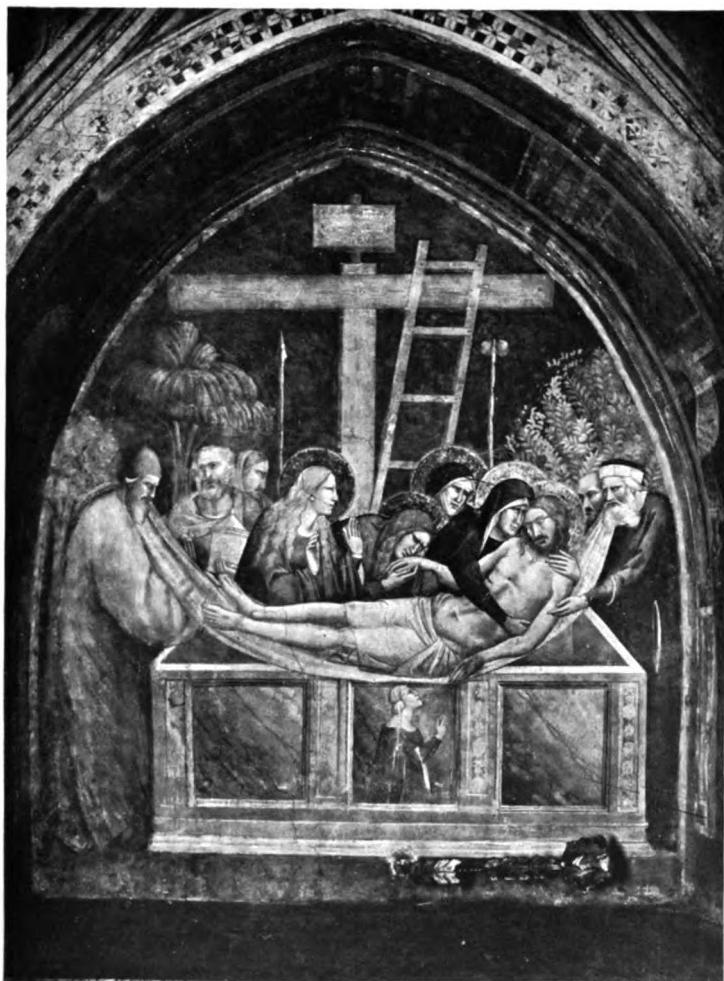
STEFANO FIORENTINO (1301 ?–1850 ?) is claimed by Vasari to have been a disciple and also a grandson of Giotto, and according to his biographer "he not only surpassed all those who had preceded him in the art, but even left his master, Giotto, far behind him." Lanzi says of him that "he possessed a genius for penetrating the difficulties of the art and an insuperable desire for conquering them. He first introduced foreshortenings . . . greatly improved the perspective of buildings, the attitudes and the variety and expression of the heads." As a testimony to his versatility he is said to have been called in his time the "Ape of Nature"—*Scimmia della Nature*. There are, however, no works existing that can be definitely assigned to him, though his historians say that he painted frescoes in the Ara Coeli at Rome, also in the Church of S. Spirito at Florence, the Campo Santo of Pisa and other places, all of which are said to have showed the influence of Giotto. Stefano, however, interests us chiefly as being the father of his better-known son, Tommaso di Stefano, but more widely known as Giottino.

GIOTTINO (1324 – 1368 ?). This Florentine painter, who was called Maso by Ghiberti, more than any of the immediate followers of Giotto

imitated the style and design of his great predecessor, so closely in many instances, that if it were not for the smallness of the heads and the minute and careful treatment of the ornamental embroideries, and the employment of gold, the works of Giottino might well be mistaken for those of the former master. Nearly all the attitudes and poses of the figures in Giottino's productions are commonly found in the more original works of Giotto. Vasari says of him that "he was more perfect than his master Giotto." Although he had not the power or originality of his greater contemporary Orcagna, it may be said that he shared with the latter the distinction of having preserved the vitality of Florentine painting in the period of its diminished glory that followed on the death of its great exponent.

The frescoes by Giottino in the Chapel of S. Silvestro in Santa Croce, representing the miracles of St. Sylvester, though now much damaged, are well-arranged Giottesque compositions. They have a Florentine breadth of treatment and more care and finish, together with a greater realism in the drawing of the figures and draperies, than is shown in the work of his contemporaries. In some respects his realism is in advance of Giotto's, while his colouring is of a light and warm character like that of the latter master's.

The frescoes of the Cappella del Sacramento in the Lower Church of Assisi, illustrating incidents in the life of St. Nicholas, have been assigned



THE DEPOSITION. FRESCO IN S. CROCE, FLORENCE: GIOTTINO (?)

to Giottino. From what still remains of these almost obliterated and damaged works it would be difficult to ascribe them to any painter other than one who had closely followed the traditions of Giotto, and who had worked in the first half of the fourteenth century. The remains of the fresco above the pulpit, in the arch of the Lower Church, having the subject of "The Coronation of the Virgin" is, on the authority of Vasari, a work of Giottino. The altar-piece picture with a gold ground of the "Deposition" or "Pieta," numbered 27 in the Uffizi Gallery, is also ascribed to Giottino, though by some authorities it is considered to be of a later date than the fourteenth century. It is, however, extremely Giottesque in design and colouring, and as it appears to have a close resemblance to the style and composition of Giotto's work, without, however, the dramatic feeling and vigour that we associate with the latter's designs, it is quite likely to be a work from the hand of Giottino.

Vasari relates, when Taddeo Gaddi was on his deathbed he confided his son Agnolo to the care of the painters Giovanni da Milano and Jacopo da Casentino, both of whom had been the disciples or assistants of Taddeo. To the former he recommended his son for instruction in art, and to the latter for his direction in worldly affairs.

GIOVANNI DA MILANO, whose real name was Giovanni Jacobi, was a native of Milan, but worked for many years in Florence before he went back to his native place. The dates of the

birth and death of this painter are unknown, but he worked in the middle and later half of the fourteenth century. Giovanni was in many respects an interesting painter, for although he was not great in design and composition, his work is marked by an unusual realism and by more precision of drawing than is found in the work of the Florentine master Taddeo. His style appears to be a mixture of the Florentine and Sienese methods, for he was greatly influenced by the latter school. One of his most important works is a panel picture which forms the large altar-piece of "The Madonna and Saints," now in the picture gallery of the Palazzo Comunale at Prato, and which, though damaged and partly repainted, still shows the mixture of the Florentine and Sienese manners peculiar to his work, having much of the vigour and breadth of the former and the softer grace of the latter. This example bears an inscription which includes the name of the painter. Another signed work of his, and dated 1365, is his altar-piece in the Academy of Florence. The National Gallery, London, contains an example of Giovanni's work; it is numbered 579A, and consists of the terminal panels of an altar-piece, having representations of "The Almighty," "The Virgin" and "St. Isaiah." He assisted Taddeo Gaddi in some fresco paintings at Arezzo, but these works are no longer in existence. The Rinuccini Chapel in Santa Croce contains the frescoes of scenes from the life of Christ, "The Virgin" and "Mary Magdalen," painted by Giovanni.



Altari

THE EXPULSION OF JOACHIM FROM THE TEMPLE. FRESCO IN S. CROCE, FLORENCE: GIOVANNI DA MILANO

The realistic renderings of many of the figures, accessories and backgrounds of architecture and landscape, the broad but careful treatment of the draperies, and the warm and transparent nature of the colouring, on such parts as have not been repainted, all have their counterparts in the authentic panel pictures by the same painter. The art of Giovanni da Milano shows an advancement in the study of nature, and better colouring than that of his contemporaries, and in these respects he considerably assisted in the development of Florentine painting.

BUONAMICO BUFFALMACCO (lived first half 14th century). This Florentine painter was, according to Vasari, a scholar of Andrea Tafi, and is credited by his Aretine historian, as well as by Ghiberti, as having painted numerous frescoes and pictures at Florence, Arezzo, Bologna, Pisa and Perugia, but there is nothing remaining at any of these places that can with certainty be attributed to him. Ghiberti speaks well of him as being a good painter and excellent colourist, and Vasari echoes the former in this respect, and also, in his zeal to credit Buffalmacco with a long list of works from his hand, mentions that he painted the frescoes in the Chapel of Santa Caterina in the Church of San Domenico at Perugia; while in his life of Stefano Fiorentino he says that the decoration of this chapel was begun but left unfinished by the latter painter. It is, however, quite possible that Buffalmacco may have completed the decoration of this chapel, which may have been left unfinished by Stefano. The result

of their labours, however, has disappeared, for what remains at the present time of this decoration belongs to a much later period.

Buffalmacco is said to have painted the "Genesis" frescoes in the Campo Santo at Pisa, and also "The Crucifixion," "The Resurrection," and other scenes from the life of Christ; but these frescoes are the works of some unknown Sienese artists.

Even the stories re-told by Vasari from Sacchetti and Boccaccio, in reference to the very amusing practical jokes that Buffalmacco was always indulging in throughout his merry and lively existence, have a decided air of romance rather than truth, like the tales of the *Decameron*, which "make Fiesole's hills and vales remembered for Boccaccio's sake."

JACOPO DA CASENTINO (1310 ?-1390 ?), the other friend and assistant of Taddeo Gaddi, was also known under the name of Jacopo Landini. He was born at Prato Vecchio in the Casentino, and his family surname was Landino. His artistic powers were much inferior to those of his companion, Giovanni da Milano, for while the latter was striving to keep alight the flickering flame of Florentine art after the death of Giotto, Jacopo was really one of the leaders of the decline of painting which had set in after Giotto's time.

If Jacopo's claims are only those of a second-rate painter, he appears to have been a very useful friend to his brother artists, and had great business-like qualities as an organiser. He was

one of the chief members of the Painting Corporation, or Painters' Company, which was established in 1389 to promote the interests of artists, and which met once a month in the Church of S. Maria Nuova in Florence. This company of artists adopted St. Luke as their patron saint. Vasari in his life of Jacopo give a list of the nine counsellors of this brotherhood of painters, among whom were the painters Jacopo da Casentino and Bernardo Daddi, who joined the company in 1349.

Jacopo painted many frescoes in Florence and its neighbourhood, also at Arezzo and Prato Vecchio; most of them, however, are not now in existence. He was commissioned to paint ceilings, pilasters and walls in Orsanmichele, some vestiges of which work still remains. One of his most important works is the altar-piece which he painted for the Church of S. Giovanni Evangelista at Prato Vecchio, his native place. This work consists of three principal pictures, the centre and two sides, and three terminal panels. The subject is "St. John the Evangelist lifted up into Heaven." All the panels which form the complete altar-piece are now in the London National Gallery (Nos. 580 and 580A), and are under the artist's proper name of Landini. Some authorities, however, among whom is Mr. C. Fairfax Murray, attributes this work to Giovanni dal Ponte. The composition of this large altar-piece is almost monotonous in its decorative balance, both as regards the figures and their colouring. The general colour is somewhat harsh

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and commonplace, owing to the prevalence of cold and rank pinks and greens.

If the small pictures of the predella are by the same hand that painted the larger work above them, which appears doubtful, they are certainly more successful in design and handling. One of these small works, "The Vision of the Apocalypse," might be designed by Giotto, it has so much in common with Giotto's treatment of the same subject in the "Patmos" fresco in Santa Croce.

According to Vasari, Landini was a pupil of Buffalmacco, "whom he imitated rather in his attachment to the pleasures of life, than in the effort to become a good painter."

CHAPTER VI

ORCAGNA

ANDREA ORCAGNA (1808?–1868) was the son of Cione, who had also two other sons, the painters Nardo (Bernardo or Leonardo) and Jacopo Cione. Orcagna's full name was Andrea di Cione l'Arcagnuolo, which was shortened or corrupted to Orcagna. This remarkable artist possessed a universal genius, and was not only the greatest Florentine painter of his time, but as an architect, a sculptor, a worker in mosaic, and a glass painter he also achieved great and well-merited fame. He was said to have been one of the pupils of Andrea Pisano the sculptor, but was taught painting by his elder brother Bernardo. His work, however, was greatly influenced by Giotto and by the Sienese painter Ambrogio Lorenzetti. Notwithstanding such influences, his productions were distinguished by considerable power and marked originality. In his virile conceptions he united the breadth and grandeur of Florentine design and composition with the suavity and softness of Sienese colouring and technique, thus adopting the finest characteristics of both schools, and by combining with these the creative force of his own genius he succeeded in producing works both in

painting and in sculpture of greater value and importance than any executed by Florentine artists since Giotto's time. In his technical methods, particularly in the modelling or fusing of his flesh tints, and in the expression of the human forms by the folds and functional disposition of the draperies over them, his work was in these respects in advance of Giotto's, and although his perspective was faulty he also advanced this science to a greater degree than that which had hitherto been done by the Italian painters.

From what can be judged of his remaining original work Orcagna's colouring was of a bold and daring richness, and harmonious as a rule. Like Titian he made the best use of strong masses of blue and red, harmonizing these powerful colours with passages of umbery whites, orange, pale rose, grey and gold.

In plastic art he was unequalled by any sculptor of the fourteenth century, as his famous tabernacle in the oratory of Orsanmichele at Florence clearly testifies. This great monument was completed, according to the inscription on it, in 1359, and is a work in marble and precious stones. The numerous statuettes and reliefs have a high degree of finish and represent scenes from the life of the Virgin. The finest of these sculptures is the panel of "The Assumption," at the back of the tabernacle, where the Virgin is shown carried up to heaven by angels. The reliefs of "The Annunciation" and "The Marriage of the Virgin" of the front panels are also



Alinari

THE MARRIAGE OF THE VIRGIN. PANEL OF THE TABERNACLE IN
ORSANMICHELE, FLORENCE: ANDREA ORCAGNA

masterly works, all of which show the influence of Giotto and Andrea Pisano, as they remind us of the sculptured bas-reliefs of the Campanile of Florence. Orcagna's work on this tabernacle is, however, a great advancement on that of the Campanile sculptures in regard to its greater perfection in the rendering of nature in the human forms, its finer modelling, and to the more finished and highly polished surfaces of the marble under his chisel. The architectural setting of the sculptures is light and graceful and in thorough harmony with its sculptured decoration, the monument on the whole presenting a rare example of structural completeness, where architecture and sculpture have been nicely balanced by the masterly mind and hand of the designer, and in such a happy manner that each enhances the beauty and dignity of the other.

Though Orcagna was a distinguished sculptor, it was more in the medium of painting that he produced his best work. The most important example of Orcagna's painting which still survives is perhaps his great altar-piece, which he was commissioned to paint in 1354 by Tommaso di Rossello Strozzi for his chapel in the Church of S. Maria Novella, Florence. This work is dated 1357, the year of its completion. The large frescoes of "The Paradise" and "The Inferno" which decorate the left and right walls respectively, of the Strozzi Chapel, are quite likely to have been painted by Orcagna before the altar-piece was commenced, as well as the subject of "The Last Judgment" on the wall between

them, for in 1844 Andrea was mentioned as a master painter of Florence. Previous to 1858 he had painted the choir of S. Maria Novella, but these frescoes being in a bad condition towards the end of the following century, and as large wall spaces were more difficult to find than artists of ability about that time, Orcagna's work was cleaned off and replaced by new frescoes which still remain, as the celebrated works of Ghirlandajo that he completed about the year 1490. Some of the scenes and subjects of Orcagna's original frescoes were made use of by Ghirlandajo when the repainting of the choir was done.

In the fresco of "The Paradise," on the left wall of the Strozzi Chapel, the seated figures of the Saviour and the Virgin are represented side by side at the top, and in the centre of the picture, under the canopy of the throne. These figures are larger in scale than any of the others in the composition. The Saviour's mantle has been originally blue, and the Virgin is dressed in white. Immediately below the foot of the throne and occupying the central portion are two grandly-designed angels resting on clouds and playing instruments of music. On either side of these angels are rows of warrior seraphs and cherubs in prayer, and dressed in red and blue robes. Further below is the multitude of the heavenly host in which are included apostles, saints, prophets and martyrs, attended by their guardian angels, who are singing, praying, adoring, and making heavenly music. In the lower

portion a crowd of dancers and other figures are arranged in horizontal rows, like the other figures on the right and left, which tend to produce a formal and symmetrical effect, but at the same time this particular arrangement assists in giving a solemn dignity to the composition, fitting to the deep significance of the imagined scene. It is also extremely effective as a great wall decoration from the sense of pattern it produces, where we see the units of the pattern projected on one plane. From a pictorial point of view this might be considered a defect, as there is here no attempt at aerial perspective, but if there had been, it is quite possible Orcagna's work would not have been so successful as a wall decoration. This fresco, as well as the others in the chapel, has suffered very much from damp and restoration, many of the figures being now only faded outlines.

The fresco of "The Last Judgment," now in a decayed state and difficult to see, is painted on the wall above and on either side of the pointed window. Here the Saviour is represented in a blue tunic and red mantle, and is soaring to heaven, attended by angels and by two heralds who announce His coming. The Virgin, in a white dress, kneels below on the left, and with her are six kneeling apostles. Opposite, on the right side of the window, is John the Baptist kneeling, with his arms raised towards the Saviour. He also heads a double row of six kneeling apostles. Below the Virgin there are rows of patriarchs, prophets, saints, kings and

martyrs, and a group of female dancers. Beneath the Baptist, on the right side, are represented the guilty and condemned in Hades.

In these rows of the heavenly hosts, angels, and especially in the groups of figures expressing ecstasy of movement and *naïveté* of pose, we see the prototypes, furnished by Orcagna, of the angels and divine dancers which have been so charmingly rendered by Fra Angelico in many of his pictures, for example, in the exquisite altarpiece of "The Last Judgment," which the Dominican of Fiesole painted for the Friars of the Angeli, and now in the Academy of Arts at Florence. This work shows how strongly Angelico was influenced by the form, character and style of the frescoes of "The Last Judgment," "The Paradise," and "Inferno" of the Strozzi Chapel. Also in the charming figures of the angels that surround "The Virgin and Child" in the tabernacle of the Flax Merchants' Guild, now in the Uffizi gallery, and in the whole composition of "The Coronation of the Virgin," in the Louvre, as well as in many other pictures by Angelico, the influence of Orcagna is clearly manifested. In the still later work of Benozzo Gozzoli, who was a disciple of Fra Angelico, the Orcagna tradition is further exemplified. In illustration of this we may mention the fresco of "The Paradise," painted by Gozzoli in the Chapel of the Riccardi at Florence, as one example where this painter was strongly influenced by the works of Orcagna, either directly or through the medium of Angelico's compositions.

The fresco of "The Inferno" on the right wall of the Strozzi Chapel is chiefly the work of Bernardo—Nardo di Cione—the elder brother of Andrea. It appears to be in a better state of preservation than the others, but this is on account of its having been entirely repainted; perhaps nothing of the original work remains. The composition consists of a series of compartments or *bolge*—the dark and cavernous abodes of Dante's *Inferno*, in which are illustrations of highly imaginative conceptions of the underworld of lost souls.

The altar-piece, completed in 1357, is on the whole the finest work of Orcagna. The Saviour is here represented as having a youthful appearance, and is seated on a throne surrounded by seraphim and cherubim. He is dressed in a blue mantle, and is presenting the Gospel to St. Thomas Aquinas with His right hand, and the keys to St. Peter with His left. The heads and the figures generally of these three figures are good in form and full of animation. Both saints are kneeling at the sides of the Saviour, and are accompanied by two angels with sounding trumpets. On the right side is the Virgin with St. Catherine and St. Michael, and on the left St. John the Baptist, with St. Lawrence and St. Paul. The above occupy the five upper compartments of the altar-piece, which rest on a predella of three divisions, the central one having the subject of "St. Peter's rescue by the Saviour from the Waters," and those on either side "The Celebration of the Mass" and "The Death of a King,"

where an angel is weighing his soul in a balance. These portions have lost their colour in places, and some parts are repainted. Though greatly injured, this important work still retains some of the charm of its light but rich colouring, which at one time must have greatly distinguished it.

Another of Orcagna's altar-pieces is the triptych of "The Coronation of the Virgin," with numerous saints and angels in adoration, which was painted for the Church of San Pietro Maggiore in Florence, and is now in the National Gallery, numbered 569. This large work measures over nine feet in height and thirteen feet in width, and there are nine other panels in the same gallery, numbered 570 to 578, which belong to this altar-piece and were formerly placed above it. Though ascribed to Orcagna, it is evidently the work of many hands, and has been greatly restored. The painting numbered 581 in this gallery, consisting of three panels having full-length standing figures of SS. John the Evangelist, John the Baptist and James the Greater, was formerly ascribed to Spinello Aretino; but this, together with the above-mentioned works, may be considered as belonging to the school of Orcagna. They are all painted in tempera on gesso grounds, the backgrounds to the figures being in gold, and the nimbi of the saints stamped or slightly relieved on the gesso. In the large altar-piece the Saviour, placed on the right, crowns the Virgin. Both are in robes of a warm white tone, on which is superimposed an extremely fine pattern of gold embroidery. The

throne, which is of a pink-white colour, is partly covered with a blue drapery on which a pattern of a bird-motive is painted in gold. Two angels in deep red robes stand on either side of the throne, and ten others kneel below and play musical instruments. The rest of the composition consists of forty-eight figures, somewhat symmetrically arranged, of saints, apostles, martyrs, kings and other dignitaries kneeling in adoration, and looking on either side at the central group. The colours of their draperies are light reds, scarlet, pale blue, orange and grey, which together with their gold embroideries and the gold background produce a light and gay effect. No perspective is attempted, nor is any notice taken of the folds of the draperies in the drawing of the embroidered patterns, which are simply superimposed over the prominences and hollows alike and in one plane.

Other works ascribed to Orcagna may be mentioned—namely, one in the north portal of S. Maria del Fiore at Florence, which represents S. Zanobius, the patron saint of the city, enthroned, with his feet on the allegorical vices of Pride and Cruelty, and with kneeling figures of saints on either side; another picture of four saints, dated 1363, is in the Medici Chapel in S. Croce, and in the same chapel a work illustrating the apotheosis of S. Giovanni Gualberto. In the refectory of S. Croce there is a painting by him of “The Virgin and Child” with Pope Gregory and Job on either side.

Orcagna was appointed *Capo-maestro* of the

great Cathedral of Orvieto in the year 1358, and was employed to design and execute a mosaic for the front of that edifice. This he did with the aid of several assistants, among whom was his brother, Matteo di Cione. This mosaic was one of his last-recorded works, and was finished about 1361, though he doubtless produced many others between that time and 1368, the year of his death.

Vasari states that Andrea Orcagna and his brother Bernardo painted the great frescoes of "The Triumph of Death," "The Last Judgment," and "The Inferno" in the Campo Santo at Pisa, and subsequent writers on art history until recent times have not questioned Vasari's statement, but modern research has proved that the painters who were responsible for the frescoes of the Strozzi Chapel could not possibly have executed the works in the Campo Santo, which Vasari assigned to Orcagna and his brother Bernardo, as the frescoes in question are Sienese in style, in spacing, handling and character, and are not painted in the Florentine manner. They may therefore be the work of the Sienese painters Pietro and his brother Ambrogio Lorenzetti, or, if not, they are the works of some disciples or followers of these painters, whose names are unknown.

BERNARDO DADDI was also known as Bernardo da Firenze, but is not to be confused with Nardo, or Bernardo, the elder brother of Orcagna, who was also known as Bernardo of Florence.¹

¹ E. Hutton, in *History of Painting in Italy*, Crowe and Cavalcaselle, vol. i, p. 421, note 2.

His merits as a painter have been duly recognized by modern critics. Vasari gives a very scant notice of him in his life of Jacopo di Casentino, but says that "his works were numerous and highly prized." Jacopo and Bernardo were enrolled as fellow-members of the Florentine Painters' Guild in 1349. Vasari says that the latter executed paintings in the Chapels of San Lorenzo and San Stefano, in the Church of Santa Croce, which belonged to the families of Pulci and Berardi, and also some frescoes over the gates of the old city of Florence. Paintings of this period, which are signed "Bernardus de Floretia" and mostly dated, are works by Bernardo Daddi.¹ Mr. E. Hutton gives him the following works—namely, "The Madonna and Saints," No. 271, in the Academy of Florence, which is signed and dated 1382; the triptych, No. 60, in the Gallery of Siena, dated 1386; the polypytch, having a Crucifixion and eight saints, signed and dated 1348, now in the Parry Collection at Highnam Court, Gloucester, and the Giottesque-like picture of "The Madonna and Child, with two Saints," No. 26, in the Gallery of the Uffizi. Though Bernardo Daddi cannot be considered in the first rank in the matters of originality and design, yet his works, in their painter-like qualities of technique and colouring, give him an important place amongst the Italian artists who upheld the traditions of Giotto.

SPINELLO DI LUCA SPINELLI, known as Spi-

¹ E. Hutton, in *History of Painting in Italy*, Crowe and Cavalcaselle, vol. i, p. 878, note 1.

nello Aretino (1388?–1410), was born at Arezzo. He painted frescoes at S. Miniato al Monte, and in the Church of the Carmine and other churches in Florence, as well as those which he executed in the Campo Santo at Pisa. In the later years of his life, about 1405 and after, he executed paintings in the Palazzo Pubblico at Siena. At Arezzo he painted "The Fall of the Rebel Angels" in the Church of S. Maria degli Angeli, three fragments of which are now in the National Gallery. There is also a fragment of another fresco from S. Maria del Carmine, Florence, by Spinello in the same gallery, "Two Apostles," where the heads and shoulders are represented; other portions of this fresco are in the Liverpool Gallery and at Pisa. Spinello is said to have studied for some time under Jacopo da Casentino.

His work is generally characterized by a vigorous treatment of light and shade, and there is much dramatic element in his compositions, showing a strong influence of Giotto's work. The general action, attitudes, and arrangement of his figures, whether singly or in groups, were as a rule well chosen, and disposed to advantage for his end in view of illustrating the particular incident that at the moment occupied his attention, but his powers of drawing did not run parallel with his abilities as a designer, for his figures, especially the extremities and articulations of limbs, show his deficiency as a draughtsman. His colouring is of a light and gay character, which he seemed to have obtained by

a transparent method of painting over a white ground, using his colours as glazes. Where his work has not been restored or repainted it has all the evidences of being executed with a light and swift hand. Spinello was essentially a fresco painter, his best work being executed in this medium, and in every instance was superior to his panel pictures. His methods of execution show that he must have worked in a swift and direct manner, which successful painting in fresco calls for; but these methods, in his case, when applied to his panel pictures, did not lend themselves to the achievement of the same measure of success, where more care and labour would be necessary to produce a workmanlike finish.

His best frescoes are those which he painted about 1408–1410 in the public palace at Siena, in which work he was assisted by his son Parri. The subjects represented are spirited scenes from the life of the Sienese pope, Alexander III. Mr. E. Hutton states that Spinello painted the side walls and arch of the Cappella di S. Caterina, near Antella and Florence, with scenes from the life of St. Catherine of Alexandria, which he considers “the finest and certainly the most charming work of Spinello.”¹ The altar-piece, No. 129, in the Academy of Arts, Florence, is a work by this master, or, to speak more precisely, the general design is his, and the work in the left of its three compartments has been painted

¹ Crowe and Cavalcaselle, *History of Painting in Italy*, vol. i, p. 482, note 2. Dent.

by him, while the central portion is the work of his assistant Lorenzo di Niccolò Gerino, and the right side is ascribed to Niccolò di Pietro, the father of Lorenzo, who sometimes collaborated with Spinello in his work. The subject of this altar-piece is "The Coronation of the Virgin," which occupies the central panel, while the right and left wings have figures of the apostles and saints. It was painted for the Monastery of S. Felicita at Florence in 1401, according to the inscription below the central panel. Another painting by Spinello, signed and dated 1391, is "The Madonna with Saints" in the Academy of Arts, Florence, but is not, however, a work of much importance. There are other examples of this painter's work now at Paris, Copenhagen, Budapest, and Cambridge, Mass., U.S.A. Paintings in S. Francesco, S. Domenico, and SS. Annunziata at Arezzo exist which are ascribed to him, and at this place, his native city, where he had retired to in his later days of life, he died in 1410.

LORENZO MONACO (1370 ?–1425). This Florentine painter was a monk of the Camaldoiese Order of the Convent of the Angeli at Florence, and was a pupil or follower of Agnolo Gaddi. He achieved considerable fame as a miniaturist, and his smaller paintings are more successful than his works of a larger scale. This master, who is also known by the name of Don Lorenzo Il Monaco, often shortened to Il Monaco, is credited by Vasari as being a most laborious man, as proved by the many books he adorned

with his own hand, which remained in the author's time in the Monastery of the Angeli, and in the Hermitage of the Camaldoli, as well as by the pictures which Don Lorenzo had painted in the same places. Lorenzo's chief and only signed work is the great altar-piece, which he painted in 1418, for the church of his own Monastery of the Angeli, but which was removed about the end of the sixteenth century to the branch Chapel of the Camaldoli, the Abbey of San Piero at Ceretto, near Certaldo. This high altar-piece was removed to make room for the new picture by Alessandro Allori (1535–1607). The Ceretto altar-piece, being a signed and authentic work by Don Lorenzo, has led to the discovery of many other works of his now in the galleries of Florence, Empoli, near Pisa, Paris and London, all of which bear the impress of style, colour and composition of the master of the Ceretto picture. This work is fifteen feet in length by twelve feet in width, and consists of three gabled panels on pilasters, with a predella below. The large central panel has for its subject "The Coronation of the Virgin." The throne rests on a rainbow decorated with stars, and around it is a choir of sixteen angels, while in front three angels are waving censers. The side panels have representations of saints, apostles and prophets. There are three courses of pilasters, and on each of them are paintings of prophets. The central one of the three pinnacles has the figure of the Eternal, and the other two the Angel and the Virgin Annunciate; while the central panel

of the predella has the Adoration of the Magi and of the Shepherds, and the side panels scenes from the life of St. Bernard. The general composition conforms to the traditional subjects, and the careful workmanship and light and gay colouring is very characteristic of the miniature painter's methods. In feeling and style Lorenzo's work furnishes a link between the later Giottesques and the more developed art of Fra Angelico. There is, indeed, a good deal in common in the works of these two painters, which is not surprising when we know that although Lorenzo was the elder of the two, he was frequently employed as an assistant by Fra Angelico.

In the Cluny Museum, at Paris, there is a small but fine example of Lorenzo's work, numbered 1667 and dated 1408. It represents Christ on the Mount and the Holy Women at the Sepulchre. The triptych, No. 148, in the Academy of Florence, is an interesting work by this painter, where the subject of "The Annunciation" occupies the central panel. Here the Virgin is represented in a shrinking attitude, with a terrified expression as she regards the visiting angel, and it was because of this dramatic rendering of the figure of the Virgin that Vasari assigned the work to Giotto. His altar-piece, No. 41, in the Uffizi Gallery, is a well-preserved and carefully-painted work representing the Madonna and Saints. It is executed in tempera on a gold ground, and is dated 1410.

Il Monaco is represented in the National Gallery

by three panels, two of these, numbered 215 and 216, are paintings of various saints, which were formerly ascribed to Taddeo Gaddi, and seem to have been the right and left wings of an altarpiece. The general colouring is a harmonic arrangement in broken tones of scarlet, yellow, blue and green, which is considerably helped by the gold of the backgrounds. The large work, No. 1897, is a "Coronation of the Virgin by the Saviour." Below the two principal sacred figures seated on the throne, are three kneeling angels, which remind us of such in the works of Fra Angelico. This important work is a fine example of beautiful colouring. The Virgin, whose head is bowed and her arms crossed on her breast, wears a robe of greyish and somewhat yellowish pink, embroidered with a gold pattern, and has a blue hood. The robe of Christ is deep crimson, and His mantle is blue with a yellow lining. The central kneeling angel plays an organ, and has a dress of lemon-yellow with orange-red and blue lining. The angel on the right has a blue dress, and the one on the left is in pale greyish pink. Their wings are in black and light greys, blues and reds. The mat, or unvarnished surface, of this picture helps to heighten the pearly-like tone of the colouring and to give it the effect of a neutral bloom. This unvarnished tempera painting may be taken as an example of the methods and treatment adopted by Lorenzo in his miniature paintings as well as in his larger works, and that he always painted in a light scheme of colour, striving as he did for luminosity

rather than depth and richness. Many of his smaller pictures are brownish in tone, and some have a general golden effect, but works of this class from his hand owe their depth of colouring to subsequent varnishing, for it is almost certain that he left his paintings in the mat tempera state and other people varnished some of them after his time.

It may be mentioned that quite recently the National Gallery has acquired another small picture by Il Monaco, No. 2862, "S. Giovanni Gualberto instituting the Order of Vallambrosa." In this little picture there are about a dozen small figures of monks dressed in white, and the walls of a room are a greyish-yellow stone colour. The saint invests a Cistercian, who kneels on a red orange-tiled floor, with the mantle of the Order, and at the right side are some rocks, as part of the background.

There are some fine examples of miniatures in the Biblioteca Laurenziano, and in the Bargello at Florence, by this painter, executed, according to their dates, from 1409 to 1413.

AGNOLO GADDI (1383?–1396) was taught by his father, Taddeo Gaddi. He was one of the later followers of Giotto, though his work showed a decline on that of his great predecessor. In many respects he was superior to his father, especially in the general composition of his works and in the matter of figure drawing. His individual figures were also finer in design and pose than those of the elder Gaddi, and his draperies simpler and broader in the folds.

In methods and execution his work was generally less laboured, approaching more to the decorative side of art, and further removed from realism as he advanced in life. His colouring was not without harmony in its contrasted tones and of a transparent lightness and softness. On the other hand, there is not much beauty of expression in his faces, as they are often coarse, heavy and severe; the types of his heads were square, rather than elongated, but they bear evidences of a closer study of nature than is found in the works of his contemporaries.

The most important work by Agnolo is the fresco decoration of the Chapel of the Cintola, or Girdle of the Virgin, in the Cathedral at Prato, where he painted scenes from the life of the Virgin, which include "The Meeting of Joachim and Anna," "The Presentation in the Temple," "The Marriage of Joseph and Mary," "The Annunciation" and "The Nativity." He also painted here the subject of the Virgin presenting her girdle to St. Thomas, and the discovery of the girdle by Michele dei Dagomari, a native of Prato. The story is told that the latter received the sacred relic as a dowry with his wife, who was the daughter of a priest in the Holy Land, and at his death he bequeathed the girdle to the Cathedral of Prato. This highly revered relic is exhibited to the people at special times in the year.

The vaults of this chapel contain some faded frescoes by Agnolo, "The Four Evangelists," "The Four Doctors of the Church," and the

Twelve Apostles painted in medallions. All these works are much damaged by time and neglect, but what is remaining of them serves to show the good decorative balance of the composition and general broad treatment in the rendering of the draperies, which are distinguished by their great simplicity of folds and a sparing use of light and shade. Some small pictures on the tabernacles placed on the exterior of houses at the corners of streets in Prato and its neighbourhood have been ascribed to Agnolo. The subject of these pictures is the Virgin and Child with, or without, attendant angels, but these paintings are now almost faded away to slight vestiges of their former appearance.

In 1894 Agnolo painted eight frescoes in the choir of Santa Croce at Florence, representing scenes from the Legend of the Cross. The first of these, on the right entrance, shows the Archangel presenting the Tree of Knowledge to Seth, in the foreground of the picture Adam lies dead. In the next scene the Queen of Sheba with her suite kneels at the waterside, and carpenters are shaping the cross from a tree. Another scene represents the wood being sunk in the water by the orders of King Solomon, and the next one is where the Empress Helena appears with her women attendants, and three men bear the cross. The story is continued in the other frescoes until the last, where the Emperor Heraclius enters Jerusalem bearing the cross on his shoulders. Near the Emperor in this fresco is the figure of a man with a red hood,

that is mentioned by Vasari as being a portrait of the artist. In the triangular compartments of the ceiling Agnolo has painted a figure of St. Francis in glory, and the Evangelists with their emblems on a gold ground diapered with stars. All these works, though harmonious in colour and of great decorative value, are inferior in drawing and composition to the Prato frescoes.

In the National Gallery there is an early work by Agnolo, numbered 568, a "Coronation," where the Virgin is crowned by the Saviour, and four angels kneel at the front of the throne, two of which are holding golden vessels. The figures are a little less than life size. This work was formerly in the Convent of the Minori at San Miniato, Florence. The earlier works by this painter were better in drawing and design than those by him of a later period; but his later efforts, though more defective in drawing than the earlier ones, show, on the other hand, that the vigour of his execution was not only maintained, but in many instances surpassed.

Agnolo had many followers who were greatly influenced by his work, some of whom were his own pupils, and this would account for many altar-pieces and panels in the various European galleries that have been ascribed to him. Though most of his works of this nature cannot be traced, there are records in existence proving that he received payments and commissions for such.

Agnolo was not a great artist in the sense of

Orcagna's greatness and originality, but in many respects he was one of the best practitioners of the school of Giotto, and also one who thoroughly understood the principles and requirements of good decoration. Crowe and Cavalcaselle, when speaking of his work at Prato, say, that "at a distance his frescoes at Prato are imposing, but they bear no close analysis, and this is a proof that the art in his hands had in a certain sense degenerated and become decorative." It is a curious and questionable criticism to infer that when art degenerates it becomes decorative; for if decorative art is a degenerate form, then at least nine-tenths of the art of the Renaissance must be degenerate, inasmuch as it was purely decorative.

Among Agnolo's pupils may be mentioned the names of the artists Antonio of Ferrara, Stefano of Verona, Michele of Milan and Cennino Cennini. The latter tells us so himself in his *Treatise on Painting*, which he wrote and finished in 1487. Cennini mentions in his book that for twelve years he was Agnolo Gaddi's disciple, and that he learnt the art of painting, and the chemistry of colours and vehicles, etc., from his master Agnolo. We have no positive knowledge of the existence of any works that Cennini may have painted, but there are a few that are ascribed to him. One of these is a picture of "The Madonna with St. John Baptist and St. Peter," now in the Uffizi Gallery, and another work is the "Legend of the Cross" frescoes in the Church of the Compagnia della Croce at Volterra,

which are of a Giottesque character. These frescoes have also been ascribed to Cenni di Francesco, a Florentine painter (*circa* 1410), and to Cienni of Volterra; but it is more than likely that a confusion of names has arisen, and also that Cennino Cennini may be the painter of these frescoes.

ANTONIO VENEZIANO (—?—1387). Very little is known of the early history of this painter, but he was probably a Venetian who had acquired his knowledge and practice of art in Tuscany. Vasari states that he went to Venice, after he had evidently been some years in Florence, and had learned painting under Agnolo Gaddi, and that he was commissioned to paint some frescoes in the Council Hall of the Venetian city, but owing to the envy and jealousy of the Venetian painters and others he was driven from there and returned humbled to Florence, resolved to make it his future home. There are, however, no works of his to be found in Florence, except some frescoes of the ceiling of the Spanish Chapel that have been ascribed to him; and it is doubtful whether he ever painted any frescoes at Venice. There are records of his employment at Siena, and at Pisa in 1386–87, which would go to prove, as well as the marked difference in the style and character of his work from that of Agnolo Gaddi, that he was hardly a pupil of the latter, but his contemporary and rival. He departed from the methods and style affected by the early Giottesques by devoting himself to a closer study of nature, and by

depicting scenes where he gave to his figures a worldly and everyday aspect, rather than the more usual devotional or religious one. In his methods of work, especially in his flesh painting, he sought to obtain some variety of the tints and tones he saw in the life model by the adoption of transparent glazes over a more solid under-painting, which was rendered in light and shade in a greenish-grey monochrome, the warm yellowish lights being painted in a solid impasto. While following out the broad principles of Florentine composition he gave greater attention to the study of the human form and character than any of his contemporaries, which enabled him to represent the various characteristics of youth, age, sickness, affliction and death, with a great fidelity to nature. The significance and aim of the art of Veneziano, combined with his technical methods of treatment, justifies its consideration as a connecting link with the art of Giotto and of Masolino, Masaccio, Ghirlandaio and Raffaelle. The Raineri series of frescoes in the Campo Santo at Pisa were, according to existing records, commenced by Andrea Firenze, or Andrea of Florence, in 1377, and finished by Antonio Veneziano in 1386-87. The frescoes, which are now in a very bad state of decay, illustrate the legend of S. Rainerius, the patron saint of Pisa. They occupy the wall spaces between the south side of the Campo Santo. The four upper frescoes represent "The Saint's Conversion," "His Journey to Palestine," "His Victory over Temptation" and

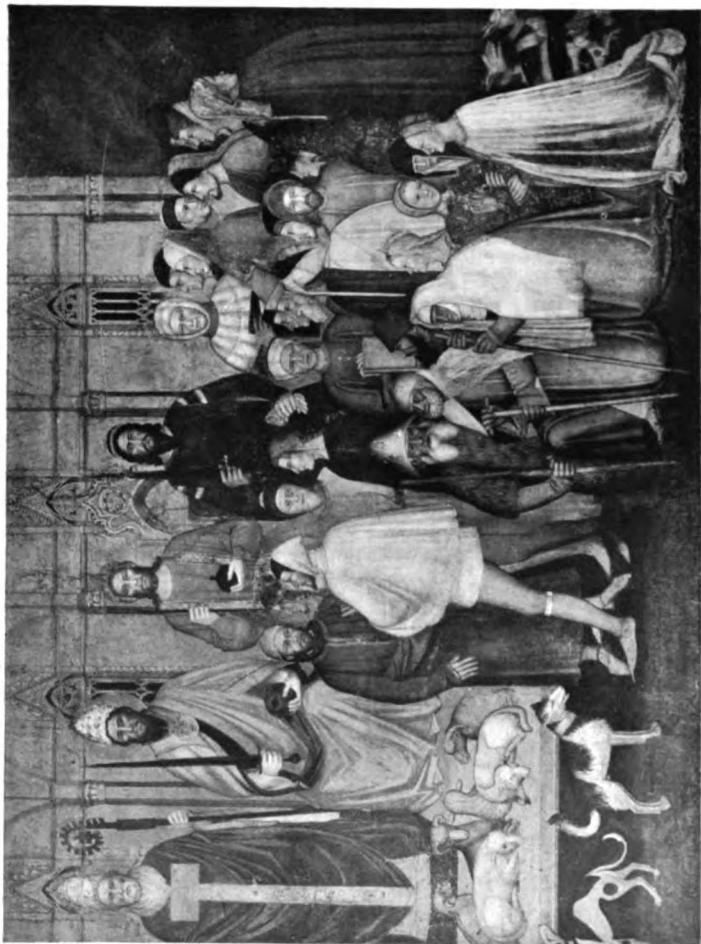
“His Retirement to the Monastery.” These are the work of Andrea of Florence, while the four lower ones, which depict, respectively, “The Saint’s Return from Palestine,” “His Miracles,” “His Death” and “The Removal of his Remains to the Cathedral of Pisa,” are the works of Antonio Veneziano. These last four were attributed by Vasari to Simone Martini of Siena, but the records show that this is an error on the part of that historian. The remains of the work by Antonio in the Raineri frescoes not only show his power as an original artist, but prove that he was a skilled worker in the method of *buon fresco*. He justly merits the praise of Vasari as being an excellent painter in the fresco methods, who did not retouch his first painting on the wet plaster with *tempera*, and who did not paint in the dry method *fresco secco*) as many of his contemporaries and subsequent painters had done. Consequently his work had remained bright, clear and luminous, until time, damp, and unskilful restorers have now almost destroyed it. Vasari also relates that Antonio studied chemistry and botany, and that he was a skilful physician, as well as a painter—a man, indeed, of wide accomplishments, which would account for his sound knowledge of the constituency of pigments and their preparation, and which enabled him to select and use them in such a manner as preserved the lucidity and gaiety of the colouring that was characteristic of his frescoes.

Antonio was employed to paint border subjects

to other frescoes in the Campo Santo in 1886-87, and to restore portions of the works of the Lorenzetti in the same building. His method of restoring was to cut out the perished and damaged parts, and on an entirely new intonaco to paint these parts completely afresh, keeping at the same time as closely as possible to the style, composition and colouring of the rest of the original work. The parts thus restored by him have, however, been discovered by their having the characteristics and qualities peculiar to his own methods of fresco technique. In the Church of S. Niccolò at Palermo there is a painting by Antonio, signed and dated 1888, the year after the completion of the Campo Santo frescoes. This picture, executed in tempera on a parchment and gesso ground, was painted for the brotherhood of S. Francesco and S. Niccolò. It is in the form of a gabled square, and has the subject of "The Flagellation of Christ," with the Virgin and St. John pictured in sorrow. In the medallions of the corners are paintings of the evangelists and apostles, and at the sides are cowled figures of the brethren.

Modern criticism ascribes the restored frescoes of the Spanish Chapel in S. Maria Novella, Florence, to Andrea Firenze and Antonio Veneziano, which were formerly assigned by Vasari and others to Taddeo Gaddi and Simone Martini. The ceiling frescoes of this chapel representing "The Resurrection," "The Navicella" and "The Descent of the Holy Spirit," in many respects have a strong resemblance to Antonio's

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THE TRIUMPH OF S. THOMAS AQUINAS; OR, THE CHURCH MILITANT AND TRIUMPHAL. PORTION OF THE
FRESCO IN THE SPANISH CHAPEL, S. MARIA NOVELLA, FLORENCE: ANDRIA FIRENZE AND ASSISTANTS



work in the Campo Santo at Pisa, while the Ascension frescoes, and those on the four walls that illustrate "The Doctrines and Triumph of the Great Dominican, St. Thomas Aquinas," are in all probability the work of the painter, Andrea Firenze, assisted by several unknown painters of the Giottesque school.

GHERARDO DI JACOPO STARNINA (1854-1408?) was a reputed disciple of Antonio Veneziano and master of Masolino. These statements, however, in the absence of definite proof are conjectural. There are no works now existing that can be assigned to this painter. Vasari mentions that he decorated the Chapel of the Castellani in the Church of Santa Croce, but these paintings are now assigned to Taddeo Gaddi. The same author mentions that Starnina painted various scenes from the life of San Girolamo in the Church of the Carmine at Florence, after he had come from his first visit to Spain, and in these paintings he introduced Spanish costumes and some humorous features. These works, however, no longer exist. He was living in Florence in 1387, for in that year he was there given the freedom of the Painters' Company. One of his pupils was the painter Antonio Vite of Pistoia, who was sent by Starnina, in the latter's stead, to paint on the walls of the chapter-house of S. Niccolò. Lanzi has referred to Vite as "one who adhered the longest to the manner of Giotto." Vite was a feeble artist, though certain frescoes attributed to him in the Chapel of the Duomo at Prato are interesting in showing some

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serious attempts in the application of anatomy and perspective. The subjects of these works are scenes from the life of the Virgin and the life of St. Stephen, and very likely the combined efforts of Starnina and his pupil Vite.

CHAPTER VII

SIENESE PAINTING OF THE FOURTEENTH CENTURY

IN the first chapter of this volume we have noticed and described the general character of early Sienese painting. We have mentioned how it was, in common with the early schools of Pisan and Florentine painting, a development or evolution of the still earlier Byzantine arts of miniature painting and mosaics. Though in each of the chief cities of Tuscany in the twelfth and thirteenth centuries there existed native schools of Italian painting, yet at their best they only represented a feeble and degenerate form of art, as may be seen in the works of such painters as Giunta of Pisa, Margaritone of Arezzo, and Guido of Siena, as well as in similar productions of other unknown artists of this period, which were painted for the churches of Tuscany, but are now preserved in the European galleries. The Gallery of Siena contains many of these early works, both of the native Italian school and of the purely Byzantine manner. It is, however, difficult to classify these paintings, as they have all so much in common with the design and subjects of the Byzantine miniatures. Painting in Siena, during the first half of the thirteenth century, and even later, prior to the

advent of Duccio, was chiefly practised by copyists and artisans, whose work consisted mainly in the making of enlargements from these old miniatures.

We know that after the fall of Constantinople in 1204 the Greek artists of Byzantium found their way to Sicily, Pisa, and also to Siena, and that all these places traded extensively with Byzantium and the East in the twelfth and thirteenth centuries. The result was that among other activities new centres of art were formed in Sicily, Pisa and Siena in the latter century. The Emperor Frederick II (1220–50) greatly encouraged all forms of art in Sicily, and invited the Byzantine artists to his kingdom, where they decorated many churches with splendid mosaics and introduced miniature painting not only there but in Pisa and Siena. In Siena, however, more attention was given to the development of painting as a special form of art than in the case of the other two places.

We have seen that the early Sienese painting, whether the work of native artists or of the Byzantines who had settled in Siena, was at its best more traditional than inventive, evolved from the still earlier miniatures and mosaics. Even when Siena in later times produced her more inventive artists, whose work rivalled that of the Florentine school, their painting never quite lost the finer qualities that it had inherited from Byzantine art, such as a bright and harmonious splendour of colouring, a perfected finish of technique, a careful and searching

representation of rich embroideries, jewellery and other elaborate ornamental details. It was due to the persistent love of rendering these rich decorative schemes, combined with the beauty of line and tender grace of their figure compositions, that the Sienese painters succeeded in founding a new and original school of art in Italy.

The art of Siena had a great influence on the works of the painters of Pisa and the Umbrian masters of Perugia, Gubbio, Fabriano and Orvieto, while much of the grace and beauty that often tempered the noble austerity of Florentine painting was derived from the Sienese school. The works of such Florentine painters as Giovanni da Milano, Lorenzo Monaco, Orcagna, Spinello Aretino, and later Fra Angelico, Benozzo Gozzoli, in his earlier work, and many other Florentines show strong reflections of the decorative splendour of Sienese painting.

At first Sienese painting took the form of panel or easel pictures and miniature painting. Tempera painting on canvas stretched on wood and prepared with a gesso ground was the favourite surface adopted by Duccio and his contemporaries, and although fresco painting was practised by Simone Martini, Lippo Memmi, the Lorenzetti, and other Sienese painters, it was not carried on to the same extent by them as it was by the Florentine masters; so it may be said that the best work of the Sienese school is found in its tempera easel paintings, and the highest efforts of Florentine paintings are expressed in the medium of fresco.

100 HISTORY AND METHODS OF

DUCCIO BUONINSEGNA (1255 ?-1319) was the first great Sienese master of whom we have any record. He was born about fifteen years after Cimabue, and twenty-one years before Giotto. It may be said that he surpassed the former in his artistic powers, and his abilities were scarcely inferior to those of the latter. If in Cimabue's reputed works there are many marked traits of the Byzantine tradition, in those from the hand of Duccio there are fewer; but it cannot be said that the Sienese master ever completely abandoned the older traditional methods.

Italian painting in the hands of Duccio and Giotto in many respects developed in parallel lines, inasmuch as both of these masters strove to express a more vitalized and humanized form of art than that of the older schools. Better drawing of the human figure, more truth in anatomy and perspective, better grouping and composition, figures placed in dramatic but natural attitudes, improved technique, careful modelling of the flesh tints, combined with harmonious colouring, were common to the works of these two great exponents of the newer schools of Tuscan painting.

One of the earliest works by Duccio is the small picture of "The Madonna and Child" (No. 20 in the Gallery of Siena). This work is more Byzantine in character than any of his subsequent paintings, but shows at the same time some distinguishing evidences of the Sienese feeling in the manipulation of the flesh tints, especially in those of the Infant Saviour, and in

the half-figures of the four angels, the worshipping monks below, and in the ornamental portions of the work. If Duccio could with certainty be credited as the author of the Rucellai Madonna, in S. Maria Novella at Florence, this work, though a still later production than the Siena Madonna, must be classed with it as belonging to the first or Byzantine period of Duccio's career (see Chapter III of this volume).

There are altogether six panels by Duccio in the Gallery of Siena illustrating the periods of his early and mid-career. To the latter period, when he was influenced by the Roman style, belongs the small triptych in the Buckingham Palace collection. This is a representation of "The Crucifixion," with the Virgin and Child and other figures, and is one of the finest examples of Duccio's work. The efforts of his later years show that he was, like Giotto, strongly influenced by the old French Gothic art. This influence is noticeable in the smaller panels of his "Majestas" altar-piece at Siena, and in the other smaller panels that formerly belonged to it, which are now in the London National Gallery.

An early industry of Siena seems to have been the decorating of book-covers, with which the name of Duccio is closely connected. The book-covers of the Biccherna—the Exchequer of Siena—were decorated by Duccio between the years 1285 and 1294, as proved by records of Siena. In the year 1285 he received a commission to paint a picture of the Madonna for

the Church of S. Maria Novella at Florence,¹ and in the year 1802 he was commissioned to paint a "Majestas" for the Public Palace of Siena. His greatest work, however, was the celebrated altar-piece for the Duomo, on which he was occupied during the period of three years, 1808 to 1811. The Sienese chronicles of that time describe how, on June 7, 1811, which was proclaimed as a public holiday, Duccio's great masterpiece was carried in procession to the Duomo, when a numerous company of bishops, priests, priors, the officers of the Commune and principal inhabitants of the city, all marched in procession to do honour to the artist and his work.

Though Duccio was held in the highest esteem as a great artist by his fellow-countrymen, his life did not appear to be a happy one, as we are informed that he was constantly being fined at the courts for debt and for other offences.

The great "Majestas" by Duccio is now in the Opera del Duomo at Siena. It was originally placed on the high double altar of the cathedral and was painted with subjects on both its sides. When it was taken from its original position it was divided through the thickness of the panel, so that the two picture surfaces are now placed side by side on the wall of the Opera. On the side of the altar-piece that faced the east, in its original position, is the painting of "The Madonna Enthroned, with the Child," and on either side

¹ Langton Douglas, *History of Siena*, p. 835. See also pp. 28-26 of this volume.

of the central group there are three rows of attendant saints and angels; the four figures of the front row are kneeling. The heads of each row of figures form almost horizontal lines, and the arrangement and position of their nimbi produce a marked diaper effect. Ten smaller figures of the prophets and apostles occupy circular-headed compartments at the top corners of the picture. The altar-piece had originally a Gothic frame with pinnacles, and in the compartments between the pinnacles were some small pictures of scenes from the life of the Virgin. Below the chief compositions on either side were predelle containing a series of little pictures of scenes from the Gospels, each separated by figures of prophets. The other side of the altar-piece, that which faced the east, was divided into thirty-four sections, having small pictures depicting scenes from the life of Christ, the finest of these being "The Crucifixion" and "The Entry into Jerusalem."

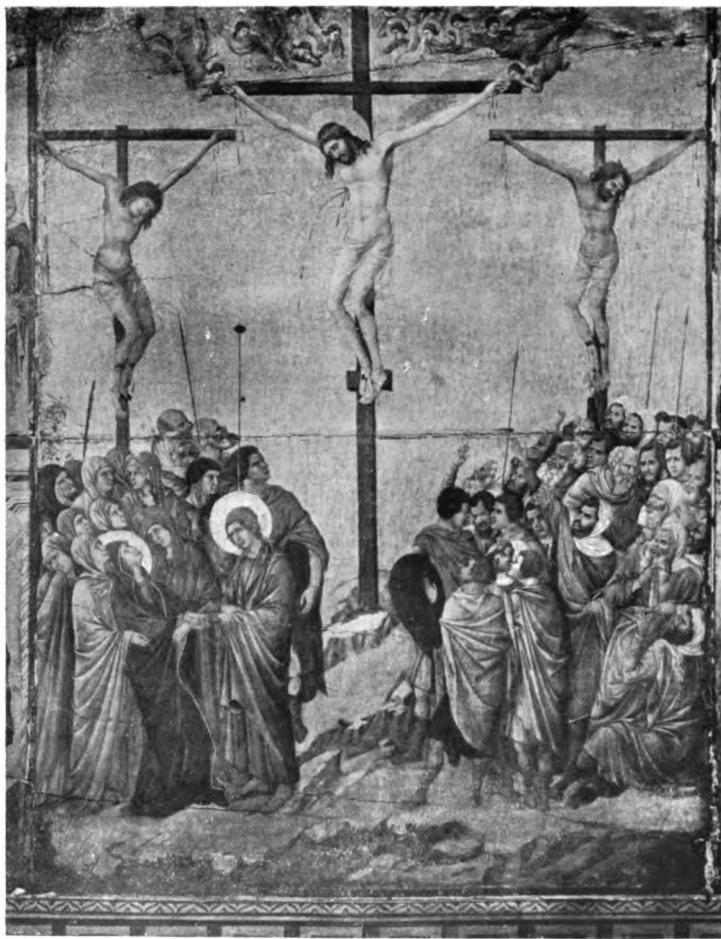
The panel, having the subject of the "Majestas"—"The Madonna Enthroned"—reveals the Byzantine influence which here and there shows itself in the work of Duccio. We see this particularly in the central figure of the great Madonna and in some of the heads of the male figures. But in the figure of the Child, the female figures, the draperies, and in the attitudes of the kneeling figures there is nothing Byzantine, except perhaps their arrangement in the picture. Each of these figures have individuality of expression, the outcome of a study from nature.

In technical methods, such as the careful fusing of the flesh tints and the painting of the draperies, this picture illustrates the great advance and improvements made by Duccio on the older as well as on all contemporary Sienese art.

Near the "Majestas" picture is placed what was originally the back surface of the altar-piece, and now consists of twenty-six sections, being small pictures representing scenes in the Life and Passion of Christ. The original altar-piece had some additional twelve or more panels, including those of the predelle, three of which are now in the National Gallery, two in Berlin, and others that are now in private collections.

The subjects and to some extent the form of the compositions of these small panels are derived from the earlier Byzantine miniatures, for Duccio, like all the painters of his time, was indebted to these Greek sources for much of the design and arrangement of their compositions. We have already seen how the mosaic workers of the Siculo-Norman period at Cefalù, Monreale and Palermo in Sicily, made use of the Byzantine miniatures as models for their mosaic wall decorations.¹ In all the scenes which occupy the numerous compartments of the back of this altar-piece the old Byzantine ideals are strongly reflected, sometimes in the single figures, but more often in the massing of the groups and their arrangement in the picture. Duccio, however, surpassed the Greek artists in giving greater action to his figures; he intensified the super-

¹ See vol. i, p. 125.



Alinari

THE CRUCIFIXION. PART OF THE ALTARPIECE IN THE OPERA DEL DUOMO,
SIENA : DUCCIO DI BUONINSEGNA

natural element where necessary, while his greater power of drawing, better colouring and finer technique enabled him to produce works that far surpassed the achievements of the older men.

If we examine the three finest panels of those that Duccio painted on the back of the Duomo altar-piece—namely, “Christ’s Entry into Jerusalem,” “The Crucifixion” and “The Three Maries at the Sepulchre”—we shall find that while they are all permeated with Byzantine characteristics they reveal in the individual figures, as well as in the several groups, the more emotional and imaginative side of art, here expressed by Duccio in an improved method of treatment, but without any apparent attempt of going beyond the lines of traditional design. At times Duccio could be as dramatic as Giotto: witness the grouping and action of the figures in the crowds below in the intensely impressive picture of “The Crucifixion,” where each figure, though marked with an interesting individuality, bears its proper relationship to the crowded group as a whole. In this finely conceived work the elder men in the crowd are typical of those found in Byzantine painting, the soldiers are in Roman dress, but the women’s dresses, and particularly the draperies of the two Maries and the fainting Virgin, are more Gothic in character and treatment, like those of the old French sculptures.

Another of these panels is the picture of “The Three Maries at the Sepulchre,” the design

of which is a copy of a very fine twelfth-century miniature. The angel seated on the edge of the sepulchre could hardly be more ideal in conception. The majesty of this angelic figure is intensified and made more evident to us when we regard the awed expressions and shrinking attitudes of the three Maries on the left side of the picture, and finally the pyramidal forms of the rocks in the background are of great value in serving to bind the units of the composition together.

Three panels that formed part of this great altar-piece—namely, “Christ Healing the Blind,” “The Transfiguration” and “The Annunciation”—are now in the National Gallery, and four panels of the same work are in Mr. Benson’s collection. A small triptych by Duccio of “The Madonna and Child,” with four angels, half-figures of the prophets, and two full-length figures of saints at the sides is also in the National Gallery.

UGOLINO DA SIENA was a contemporary of Duccio, but the date of his birth is unknown, and that of his death, though said to be the year 1389, is doubtful. He was the most important of the four Sienese artists who bore the name of Ugolino. The names of the other three were Ugolino Neri, U. di Pietro and U. di Prete Ilario. The latter painted the frescoes of “The Miracle of Bolsena,” in the Duomo of Orvieto (1357-64). There was also a skilful goldsmith of Siena, named Ugolino di Veri, who designed and made the celebrated silver-gilt and enamelled reliquary

of the Capella del Corporale in the Duomo of Orvieto in 1337. This reliquary takes the form of the façade of the cathedral, and its twelve panels of translucent enamel have representations of scenes of "The Miracle of Bolsena," which is also the subject of a fresco by Raffaelle in the Vatican.

Ugolino da Siena worked somewhat in the manner of Duccio, but remained more constant to the traditional methods of the old school than the latter master. His work, though Sienese in form and feeling, has at the same time a strong mixture of Byzantine stiffness and austerity. This is seen even in his most important work, the altar-piece which he painted for the high altar of the Church of S. Croce at Florence. The altar-piece was removed from its position to the dormitory of the Convent, and after remaining there for many years it was divided into its numerous parts and sold to English private collections. Two of the panels, "The Betrayal of Christ" and "The Procession to Calvary," are now in the National Gallery, and five others are in the Berlin Museum.

The colour schemes of Ugolino's pictures consist of strong contrasts, chiefly of reds and greens, pale blue and orange, with gold backgrounds. His technical execution is soft and lustrous, resembling that of Duccio, but his figures are more exaggerated in length and more stiff in action, and the accessories are drawn in an archaic and conventional manner. The altar-piece of "The Madonna and Saints" (No. 83)

in the Gallery of Siena is assigned, as an early work, to Ugolino.

The Sienese painter, **SEGNA DI BUONAVENTURA**, was a pupil of Duccio. He is known to have worked at Siena from 1305 to 1326. Like Ugolino he followed more or less in the footsteps of the Byzantine painters, though he was influenced in his earlier work by Duccio, and later by Simone Martini. As a rule, his figures were too long to be of good proportion, but in the case of his female types he generally succeeded in giving to them more grace and charm than is found in the work of painters of his own period. There are four pictures in the Gallery of Siena inscribed with Segna's name. One is a representation of "The Madonna and Child," and the other three are of various saints. These panels are portions of an altar-piece which he finished for the Biccherna of Siena in 1305-6. On the sword of St. Paul, in one of these pictures, is inscribed the words "*Segna me fecit.*" The National Gallery contains a fairly well-preserved work of this master (No. 567) representing "Christ on the Cross," with the Virgin and St. John. The Church of Castiglione, near Arezzo, contains one of the best of Segna's pictures, now much damaged in parts. It is in the form of a "Majesty" picture—"The Virgin Enthroned"—with a standing figure of the Infant Saviour, and angels around the throne. Saints and guardians of the four donors, who are kneeling below, complete the composition.

SIMONE MARTINI (1284-1344). This celebrated

Sienese master was a follower of Duccio, and may be regarded as the typical exponent of the tender grace, softness and decorative beauty of line, which, combined with the splendour of harmonious colouring, perfecting of detail, and careful technical finish, were peculiarly characteristic of Sienese painting in its best period. This period may be dated from the advent of Duccio until a little later than the middle of the fourteenth century.

Simone's father was named Martino of Siena. He married in the year 1324 Giovanna, the daughter of a painter named Memmo di Filippuccio, and sister to the Sienese painter Lippo Memmi. Vasari has, in mistake, given Memmi as the surname of Simone, and he is also in error in stating that he was the pupil of Giotto. The art of Simone has the essence of what we understand as Sienese, and just as Giotto influenced not only his contemporaries but Florentine art of a subsequent time, Simone likewise, and even in a greater degree than Duccio, moulded the types and methods that were adopted by his followers in Siena, and his influence extended among other painters of the Italian schools.

The aim of Simone was to portray a lofty idealism; he sought to produce something noble and beautiful in meaning and sentiment as well as in line and colour. He avoided all ugliness, mere illustration and the commonplace, and in spite of certain defects in drawing, proportion and perspective, it would be difficult to name any other artist who has given more grace and

charm to the attitudes and expression of the figures of the Madonna, female saints, and angels. He has often been charged with affectation in respect to the attitudes and graceful poses of his figures; but the intense seriousness of mien, dignity, and look of perfect restfulness which he succeeds in imparting to many of his figures, ought to neutralize this charge of affectation, and augment our admiration for the great artist who was too sincere to be affected, and whose first and last endeavour was to produce an impressive work of satisfying beauty, whether the work in hand was the portrait of a warrior or statesman, or a picture saturated with a deep religious sentiment.

Great as Simone was as a decorative artist, he has never been excelled as a creator of female types of beauty of a pleasing serenity. Not to speak of his many followers in his own school who adopted his types, we can see in the works of Orcagna and Fra Angelico, as well as in those of other Florentine painters, how much they have all been indebted to Simone. If we would give some instances of Simone's power as a creator of beauty we might mention the altar-piece (No. 28) in the Uffizi Gallery, where the central subject of "The Annunciation" is painted by him. Here the spiritual and lovely Angel of the Annunciation, in whose hand is a branch of olive, kneels before the shrinking, yet dignified, figure of the Virgin, while she listens with an awed expression to the heavenly message. The two saints who stand at either side of the central

scene of the Annunciation in this altar-piece were painted by Lippo Memmi, the pupil of Simone. And again, in the whole range of Italian art, where can we find a more touching and intensely beautiful figure of the youthful and adorable Christ, than that in the small signed picture by this master in the Liverpool Gallery? This little picture is one of the gems of the Liverpool collection. The subject is "Christ Found in the Temple"—"Behold Thy Father and I have sought Thee sorrowing." In all the three figures, Christ, the Virgin and Joseph, the expressions and attitudes are dignified and lovable in the extreme. Though the drawing in parts is defective, and the modelling of the flesh tints and draperies is lacking in light and shade, the colouring is good and the execution delicate and careful in finish. The subject has been treated by numerous painters from the early Christian times to the present day, but no one has given a more imaginative, more simple, or more beautiful rendering of this sacred incident.

Simone's work was not confined to his native city; examples of it are still in existence at Orvieto, Pisa, Assisi, Naples and Avignon. At the last-named place, in the Palace of the Popes, and in the portal of the cathedral, there are still the remains of his frescoes which he painted in the later years of his life.

His earliest existing work is the fresco of the "Majestas," in the Sala del Mappamondo of the Palazzo Pubblico at Siena, painted in 1315.

Six years later, in 1321, it is recorded that, owing to some defect in the plaster surface, Simone was employed to repaint a considerable portion of this work. The damage was probably due to some "blow holes" caused by the use of lime that had been insufficiently burnt, or, that was not matured enough by age, before mixing it with the sand to form the intonaco. This flaking off in plaster wall surfaces is a common occurrence when the lime is used too fresh, or imperfectly calcined, and to guard against such accidents the Italian frescanti, as a rule, used lime that had been burnt and kept in a soft wet state for many years. The ravages of time and restorations have left little of the original work except the outlines, but even these, in the case of some of the female heads, still show some of the tender grace and beauty of line of Simone's draughtsmanship. The general composition reveals the strong influence of Duccio. The majestic and regal figure of the Madonna is seated under a richly decorated canopy, with the Infant Saviour standing on her left knee. A great number of saints and angels surround the central group and support the canopy. Four beautiful kneeling figures, offering flowers, occupy the foreground.

On the opposite wall is Simone's celebrated equestrian portrait picture of Guido Riccio da Fogliano, the great war commander of Siena, painted in 1328. Here again, the composition and general outlines are all that remain of Simone's work, as this fresco has been greatly repainted. This vigorous design shows the

proud and stately figures of both man and horse, with their decorative trapping and ornamentation, and present a type of the virility and splendour which characterized Simone's representations of the knightly chivalry and noble ideals of the age in which he lived.

Before 1833 Simone had visited Naples, Pisa and Orvieto. Robert of Anjou, King of Naples, had visited Siena in 1810, when, as Duke of Calabria, he had admired the work of the Sienese artists, and had his portrait painted by Simone Martini. The Angevin king was a warm patron of art, and after the death of his elder brother, St. Louis of Toulouse, and the latter's canonization in 1817, the king, in order to perpetuate the memory of his elder brother, who had renounced the kingdom of Naples in Robert's favour, invited Simone to Naples, and commissioned him to paint an altar-piece for one of the churches of his capital. This faded but beautiful work is in the seventh chapel on the right in the Church of S. Lorenzo Maggiore at Naples, and represents "The Crowning of King Robert by his Brother, the Bishop of Toulouse." Other Sienese artists besides Simone were invited to Naples by King Robert, which accounts for the great influence that Siena subsequently exercised on Neapolitan art.

Simone painted an altar-piece for the Church of St. Catherine of Pisa in 1820. It formerly consisted of seven compartments, but for a long time it has been dismembered. The central part has the subject of "The Virgin and Child

between Saints," and the other parts are "The Apostles," and "The Fathers of the Church." Six of the panels are now in the library of the old Church of St. Catherine, and the seventh is in the Museo Civico at Pisa.

About the same time, 1820-21, Simone painted an altar-piece for the high altar of the Dominican Convent at Orvieto. This work, which is signed and dated, is now in the Opera del Duomo of Orvieto. This picture represents Trasmundo, the Bishop of Savona, kneeling before the Virgin and Child, who holds an orb and scroll. The chief apostles and various saints are represented, and the dresses are painted in bright and strong colours. Minute and careful attention has been given to the general execution. On the trefoil arches over each figure and the nimbi are beautifully engraved and stamped ornaments in gold. The glazes of the flesh tints on some of the figures are partially destroyed, and other parts are injured, but, generally speaking, the work is in a fair state of preservation and is a good example of Simone's art.

His best work in fresco is the decoration of the hexagonal Chapel of S. Martino in the Lower Church of S. Francesco at Assisi, which he adorned throughout with scenes from the life of St. Martin, and with figures of saints and holy personages, the latter occupying niches in the vaulting of the entrance way and sides of the windows. Among the best of the frescoes which illustrate the legend are, "St. Martin Celebrating Mass," where he sees the vision of



ANGEL OF THE ANNUNCIATION. ANTWERP GALLERY: SIMONE MARTINI



VIRGIN OF THE ANNUNCIATION. ANTWERP GALLERY: SIMONE MARTINI

the two angels, a simple and dignified composition; "The Emperor Julian girding St. Martin with a Sword"; this well-arranged composition might have been designed by Giotto, for it has the spirit and character of his work; "St. Martin dividing His Cloak with the Beggar," and "The Funeral of the Saint," where there is a remarkable realism in the faces, with their varied expressions, which testify to Simone's power and skill in portraiture. Though the date of the painter's visit to Assisi is not known, it is conjectured from the nature, style and character of these "Legend" frescoes that they must have been painted towards the later period of his life.

Simone is represented in the Berlin Gallery by a picture of "The Entombment"; in the Louvre, Paris, by "The Via Crucis"; in the Museo Christiano, Rome, by the picture of "Our Lord in Benediction," and in the Borghese Gallery, one of "The Madonna and Child." Three works of his are in the Gallery of Antwerp (or were until the year 1915, but may have been carried off by the Germans, with other looted works of art, to Berlin). These three works are parts of a triptych, and represent, respectively, "The Crucifixion," "The Descent from the Cross" and "The Annunciation." The Angel of the Annunciation and the Virgin are two beautiful figures, noticeable for their decorative beauty of line, graceful and tender in feeling, which together with the breadth of treatment mark them as typical examples of Simone's painting.

In the year 1339 Simone left Siena with his wife and his brother Donato to reside at the Papal Court at Avignon. He was invited there, or, according to Vasari, was sent there by Pandolfo Malestata to paint the portrait of Petrarch, where he was also credited with the painting of the likeness of the beautiful Laura, and of introducing her portrait in one of his frescoes in the portico of the Cathedral at Avignon. Simone enjoyed the friendship of Petrarch as Giotto did that of Dante. The great Italian poet, who sang the praise and charms of Laura through many sighing sonnets, did not forget to record his friendship and eulogies of the two great painters he had known, and had in his possession some of their works. He says in one of his letters, "I have known two painters, talented both, and excellent, Giotto of Florence, whose fame among moderns is great, and Simone of Siena."

Besides the frescoes he painted in the Papal Palace and Cathedral at Avignon Simone found time to paint smaller pictures, among which was the one in the Liverpool Gallery, which was painted in 1342. He died at Avignon in the year 1344.

Like most of the Sienese artists Simone was also a painter of miniatures. Lanzi and others suggest that he painted the miniatures that illustrate the manuscript of the small Virgil, now in the Ambrosian Library at Milan, as these illustrations greatly resemble his work.

LIPPO MEMMI (?—1356) was the brother-

in-law of Simone Martini, and was born at Siena, but the date of his birth is unknown. He was the most important pupil or follower of Simone, and also his chief assistant. Both artists occupied the same *bottega* in Siena, and worked in collaboration with each other. Lippo was inferior in talent to his master, but as his work sometimes bore a great resemblance to Simone's there has often been difficulty in assigning paintings exclusively to the one or the other. In some cases Lippo executed paintings, the lineal designs of which were made by Simone. We have already mentioned Lippo's share in the painting of the altar-piece of "The Annunciation" in the Uffizi Gallery, the central portion of which is painted by Simone Martini.

While his skill in drawing and composition fell short of his master's powers in these directions, yet in execution he displayed much technical ability, and modelled his tints with great care, so that he generally produced a soft and extremely minute finish. He excelled as a colourist, and usually employed clear and light tones. In his representations of the Virgin he adopted the types favoured by Duccio and the older Byzantines rather than those of Simone's creation.

In the early days of Lippo's activity, about 1317, he was commissioned to paint a large fresco in the Hall of Justice of the Palazzo del Podestà at S. Gemignano. The fresco resembles in style and composition the "Majestas" by Simone in the Palazzo Pubblico at Siena. In the central

portion is the seated Virgin and Child, and below is represented St. Nicholas introducing the kneeling Podestà, Mino de' Tolomei, who holds a scroll in his left hand, on which is inscribed an invocation in Latin. The head of this figure is evidently a portrait of Mino, who has a blue-and-white striped dress with a fur lining, and has red socks. The fresco contains twenty-eight figures of saints, apostles and other personages. This large work is remarkable for its miniature-like treatment and finish. The colouring is light and gay, and the painting is very flatly rendered and almost without any relief. The dresses are richly ornamented. The work might almost have been copied from one of the pages of miniatures which adorn the sumptuous Sienese choir-books of the fourteenth century, many of which are doubtless the work of Lippo himself, and especially those which are preserved at S. Gemignano. Benozzo Gozzoli restored this fresco and added some figures to it on the right in the year 1467.

A picture inscribed with Lippo's name is "The Madonna of Mercy" in the Capella del Corporale of the Duomo of Orvieto, where the figure of the Madonna is of a colossal scale compared with the numerous small figures in the painting. The exceedingly long and upright figure of the Madonna stands in the centre of the picture, full-faced, and her hands placed together in the attitude of prayer. At either side of her shoulders groups of angels are in the background, some of whom are holding up her outspread mantle, and underneath its protecting folds on the right and

left are kneeling crowds of kings, monks, nuns and other persons, all in adoration. The Virgin's mantle is blue and lined with ermine, and the general colouring is rich and harmonious. Her dress and mantle is richly embroidered, and her crown and nimbus, as well as the nimbi of the angels, are beautifully stamped with gold ornamentation. The execution is careful in finish and almost entirely in flat tones.

Among other works by Lippo is the picture of "The Madonna and Child," formerly in the sacristy of the Servi, now in the Gallery at Siena, and a similar one, as well as a polyptych, in the Gardner Collection at Boston, U.S.A., and others in various European galleries and private collections.

Before speaking of the Lorenzetti and their work we only mention the names of the Sienese painters Barna, Luca di Tomè, Lippo Vanni, Giacomo del Pellicciaio, Paolo di Giovanni Fei, and Giacomo di Mino, who with varying but sometimes with considerable success carried out the traditions of the Sienese school of painting in the fourteenth century. As a rule these painters excelled in the production of small pictures, altar-pieces, and in miniature painting rather than in the larger methods of fresco.

CHAPTER VIII

THE LORENZETTI

Two of the greatest fresco painters of Siena in the earlier half of the fourteenth century were the brothers Pietro and Ambrogio Lorenzetti. PIETRO LORENZETTI (active 1306–1348) was the elder of these brothers, and is supposed to have been a pupil of Duccio, but his works show the strong influence of Simone Martini and of the sculptor Giovanni Pisano, and that also of other Florentine painters. Ambrogio the younger was taught by his elder brother, but the latter in his later period came himself under the influence of Ambrogio, who had developed a greater breadth of form and style and an enlargement of artistic and poetic ideals, which he was striving to express in his great allegorical frescoes.

Although the works of the Lorenzetti show the influence of Duccio, Simone, Giovanni the Pisan sculptor, as well as that of the Florentine masters Giotto and Orcagna, they were great innovators in Sienese art, inasmuch as they helped to express in form and line the new movement of the Renaissance, that tended to glorify, among other things, the ideals of civic life, and other branches of human activities. They took upon themselves the task of illustrating the

poetry and literature of the period by noble and well-composed allegories, and at the same time did not neglect to treat in form and colour the common incidents of everyday life. They also executed commissions for the painting of altarpieces and other pictures of an idealized and religious character; but previous to their time no Sienese painters showed anything like the unrestrained and naturalistic treatment which is so characteristic of their large fresco subjects, and also of some of their tempera paintings.

The first mention of Pietro Lorenzetti is in a Sienese document of 1305-6, where he is stated to have received payment for a work done to the order of the Government of Siena, in the Sala dei Nove, in Siena. There are pictures by him in the Berlin Gallery and in the Uffizi and Academy at Florence, which he painted in Florence in 1315-16.

A most important and typical work by Pietro is the altar-piece in S. Maria della Pieve at Arezzo, and is in the form of a polyptych. It is a signed work, and was painted in 1320. The central panel contains a half-length figure of the Virgin, who is dressed in a white mantle diapered with blue flowers. She holds the Infant Saviour on her left arm. On the Virgin's left are half-length figures of St. John the Baptist and St. John the Evangelist, and on her right are SS. Mathew and Donato. At the top of the central panel is an "Annunciation," and on either side of this subject, forming an upper course, is a series of twelve panels containing half-figures of saints.

The whole work is broadly and vigorously handled as to the execution, and so presents a strong contrast in treatment to the usual Sienese methods. This vigorous and frank manipulation of the colours, together with a marked restraint in the matter of decorative detail, would point out that Pietro, about this time, had been influenced by Florentine painting.

In the Church of Sant' Ansano in Dofana, near Siena, there is an altar-piece by Pietro, signed and dated 1828. The subject is "The Madonna and Child Enthroned." The figure of the Madonna is nearly life size; she is guarded by four angels, and there are figures of SS. Nicholas and Antony Abbot at either side. The colouring of this work, though now much faded, has evidently been of a light and warm character. The ornamentation here is delicately rendered and drawn with great precision. Two interesting panels from the predella of an altar-piece, painted about this time for the Church of the Carmine at Siena, are now in the Siena Gallery (Nos. 88 and 84). They are good examples of Pietro's style and colouring, one of which has a representation of a sleeping monk, where an angel appears to him in his dream, and the other panel shows Pope Honorius granting a habit to the Order of the Carmelites. Mr. B. Berenson mentions twelve other examples by Pietro in the Gallery of Siena.¹

The frescoes in the left transept of the Lower Church of S. Francesco at Assisi, representing

¹ B. Berenson, *Central Painters of the Renaissance*, p. 189.

scenes from the Passion, "The Madonna with St. Francis and St. John the Evangelist," and various figures of saints, are the work of Pietro. Vasari had assigned these frescoes to Cavallini, the Roman painter, and until recent years they have been accepted as the work of this artist. The arrangement of the subjects on the walls as to sequence and place, as well as the style and methods of their execution, have led to the justifiable conclusion, as the outcome of modern research, that these frescoes are the works of a Sienese painter, and also that the author of them could be none other than Pietro Lorenzetti. It is also evident because of the similar beauties, as well as similar defects, that respectively repeat themselves in almost every fresco of the series, that they have been designed and for the most part executed by the same hand, and by one who had inherited the traditions of Duccio and the old Sienese masters. The painter of these frescoes, while using the types that are found in the best works of the Sienese school, has gone far beyond the older men in his forceful virility of outline, in his frankly vigorous methods of execution, and in his expression of a fuller measure of dramatic power in his conceptions. The heads of Pietro's old men and of the angels testify to his indebtedness to Duccio and Simone.

Though Pietro often falls short of Duccio, Simone and Lippo Memmi in the beauty of line, and in the grace and softness of their female figures, he excelled them in giving more naturalness to his human and animal forms, which

shows that he and his brother Ambrogio were earnest students of nature. Also, the frequent use of portraiture and of certain commonplace yet natural forms further emphasizes the study of nature on the part of the Lorenzetti.

The frescoes by Pietro in the Lower Church cover the sides, the end wall and vaulting of the left transept. The series are divided by ornamented bands and ribs, in which are lozenges and medallions that contain small paintings of the apostles, prophets and angels. The subjects of the compartments begin with "The Entry into Jerusalem" and "The Last Supper." Beneath these are represented "The Washing of the Apostles' Feet," "The Suicide of Judas Iscariot," "The Capture" and "St. Francis receiving the Stigmata." On the opposite curve there are painted "The Flagellation," "The Way to Calvary" and the large fresco of "The Crucifixion." Other subjects represented are "The Deposition," "The Entombment," "The Resurrection" and "The Inferno." The "Crucifixion" fresco is the largest and most impressive of the series. The figure of our Saviour is larger in scale than others in the composition, and His figure, as well as two crucified thieves, prove that Pietro well understood the anatomical construction of the human figure. Where terror or pain, torment or suffering agony, called for expression Pietro never shrank from portraying such in a vigorous manner by the most vehement forms of action, and even with an exaggeration that often bordered on vulgarity. His frank and deliberate

realism, which he expressed more forcibly than any of his contemporaries, is well illustrated in such examples as the suffering figure of the impenitent thief on the cross in the "Crucifixion" fresco, where the executioner is breaking his bones, and in the fresco where the wretched form of Judas Iscariot is hanging from a beam. Though these frescoes are much damaged, faded, and repainted in parts, they are still reminiscent of the light and harmonious colouring of Pietro's work, and the dramatic power here displayed is unequalled in contemporary Sienese or Florentine painting, if we except the work of Giotto.

The large frescoes on the south wall of the Campo Santo at Pisa, representing "The Triumph of Death," "The Last Judgment" and "The Hermits of the Thebaid," are full of Sienese types, both as regards the individual figures and the various groupings. These damaged works, however, are unequal in drawing and execution, which would go to show that they have been painted by various hands, who had assisted some skilful designer in the carrying out of the work, and that the designer was a Sienese master of considerable versatility and power. It may therefore be reasonable to conclude that Pietro Lorenzetti was responsible for the general scheme of the design in each of these large frescoes, but that the work may have been largely executed by his followers or pupils.

Numerous pictures of the Madonna were painted by Pietro, among which may be mentioned one over a door in the Duomo of Siena, painted in

1883; a "Madonna with Angels" at Cortona, in the Duomo, painted in 1885. Another of the same subject, painted in 1840 for the Church of S. Francesco at Pistoia, now in the Uffizi Gallery (No. 15), and others now in Milan, Rome and Siena. He is represented in the National Gallery by a small picture (No. 1118) entitled "A Legendary Subject," that has a rich and warm scheme of colouring. The picture shows an assemblage of bishops and other ecclesiastics, with officers of state, in a vaulted interior having decorated arches and columns, and attending some function, the nature of which is difficult of explanation. The latest record we have of Pietro is dated 1844. It is supposed that he and his brother Ambrogio both died of the plague in the year 1848.

AMBROGIO LORENZETTI (active 1828-1848). Ambrogio, who was taught painting by his elder brother Pietro, was first heard of in the year 1824, according to the Sienese documents; but it is now stated by several authorities that he executed some works perhaps earlier than 1830. The most important of his early works are the frescoes he painted, about 1831, in the chapter-house of the convent adjoining the Church of San Francesco of Siena, but which are now in the first and third choir chapels of the church. These damaged frescoes, which still retain some evidence of their former beauty, show the influence of Simone Martini on Ambrogio's work, and represent "The Death of the Martyred Franciscan Monks in Morocco," "St. Louis of Toulouse kneeling before Boniface VIII" and "The Crucifixion."

fixion." An early and very important work by Ambrogio is the beautiful "Ancona," an altar-piece in five compartments, in the Scuola Comunale at Massa Marittima, a town in the district of the Maremme. It was painted about 1380-81, and is a work of great decorative beauty.

Ambrogio was in Florence in the year 1382, where he painted at that time an altar-piece for the Church of San Procolo, of which there now only remain the four small pictures of its predella, representing scenes from the life of S. Niccolò di Bari. These works are now in the Academy at Florence. In the year 1385 he worked, in conjunction with his brother Pietro, on the fresco decoration of the Hospital della Scala at Siena.

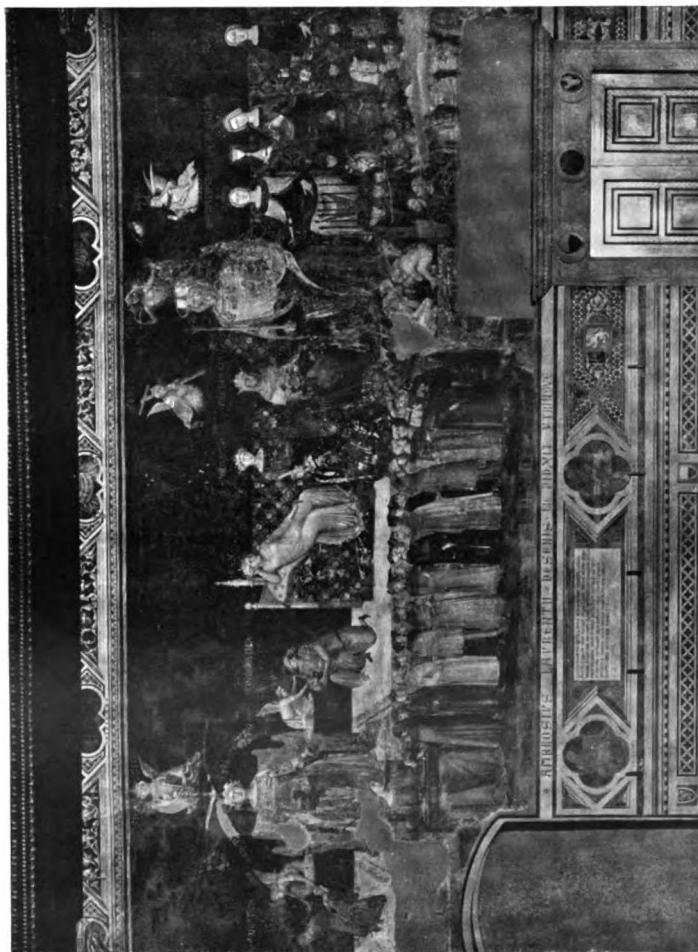
After this, in 1387, he undertook the work of his great frescoes in the Sala della Pace in the Palazzo Pubblico of Siena, for which he was commissioned by the Sieneze Government. On these works he was occupied for more than two years, probably with the assistance of his brother Pietro and his own pupils. The four large frescoes that adorn the walls of this apartment are, namely, "Good Government," which is painted on the wall to the right of the entrance, "The Effects of Good Government," painted on the entrance wall, and on the opposite wall the two frescoes which represent "Bad Government," or "Tyranny," and "The Effects of Bad Government." These great paintings are full of allegory and symbolism, and their subject-matter, as such, marks a great departure from the usual

religious subjects which almost exclusively occupied the attention of the painters and sculptors of the early Italian and Byzantine schools.

In the fresco of "Good Government" Ambrogio has represented, in the centre of the left half of the picture, a colossal seated figure who symbolizes, in his majestic and kingly bearing, the Comune of Siena. This personage is shown as a man of ripe years, with severe features and with silvered hair and beard. He has a high cap on his head; his mantle is white in the upper part and black in the lower, and is richly embroidered and edged with gold ornamentation. White and black are the symbolic colours of Siena. The legendary founders of Siena, Senio and Aschio, sons of Remus, the founder of Rome, adopted the *balzana* as their badge. This was a shield, the upper half of which was white and the lower half black. In his right hand he holds a sceptre and in his left a shield, on which is emblazoned as a device the figures of the Madonna and Child, as the city of Siena was then under the protection of the Virgin. From the right hand of this figure two cords or lines are connected with the scales of Justice at the right end of the picture. A group of two babes being suckled by a she-wolf, the symbol of the city, form the footstool for the "Comune," and above his head and on either side are three small hovering figures representing Faith, Hope and Charity. Seated on either side of him are the six female figures representing the Virtues; on his right, Fortitude, Prudence and Peace, and on his left, Magnanimity,

Alinari

FRESCO OF THE GOOD GOVERNMENT OF A CITY. PALAZZO DELLA SIGNORIA, SIENA :
AMBROGIO LORENZETTI



Temperance and Justice. All these figures have their respective attributes, and are well designed as symbols of the Virtues. The white-robed figure of Peace especially arrests the attention of the spectator as she reclines on the extreme right of the bench, resting her head on her right arm, and holding in her left hand a branch of olive, while her feet rest on a helmet and shield, the symbols of war. Her demeanour and attitude, together with the broad and simple design of her white drapery, combine to make this allegorical figure an interesting and beautiful personification of Peace. Below, to the right and left of the extended throne, are standing groups of soldiers with spears, and others are on horseback, while some of them are guarding a group of prisoners. On the left of the picture is represented the seated figure of "Justice," which is perhaps the finest and most impressive figure in the whole fresco. Justice here appears under the lineaments of a youthful woman, noble in form and features, seated on a throne in a dignified and easy attitude, and looking out full-face towards the spectator. She wears a diadem on her thickly-plaited hair. Her regal dress is high-waisted, red in colour and richly embroidered with gold. Above her is the half-figure of Wisdom, clothed in a yellow mantle spotted with black, hovering on her wings, and holding a great pair of scales, the beam of which almost rests on the head of Justice, and in each disk of the balance is the figure of a kneeling angel. The angel in the left disk is "Distributive"

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Justice," and wears a red tunic; she is placing a crown on the kneeling figure below with one hand, and with a sword in the other she strikes off the head of a malefactor. The angel in the right disk bends down to take something out of a box that is held up by a figure below, and presents a lance and sword to another. Directly below the figure of Justice is another beautiful female figure representing "Concord." She is seated also on a throne, with her head turned in profile to the right, on which she wears a diadem. Resting across her knees is a carpenter's plane, on the front of which is inscribed the word "Concordia." She holds with her left hand the double line or cord, which comes from the angels in the scales of Justice, and passes it on to the first figure of a group of twenty-four persons who are walking in procession towards the right of the picture. These are the "Twenty-four" of the nobles and people who formed the Government of Siena, and whose portraits are here given.

In the year 1842 Ambrogio painted the picture of "The Presentation in the Temple" for the Spedaletto of Mona Agnese at Siena. This work, which is signed and dated, is now in the Academy at Florence, numbered 184. There are records of some other altar-pieces and frescoes that were painted by him between 1840 and 1844 for various churches in Siena, but of which there are no traces left. In the Academy of Arts at Siena there are several works by Ambrogio, one of which is the picture of "The Annunciation,"

No. 88, which is signed and dated "17th December 1844." This picture, though damaged and often revarnished, is an important work of the master. Also a little picture, No. 65 in the catalogue, of "The Virgin and Child adored by Saints and Angels." And among others ascribed to him in the same gallery is a polyptych of the same subject.

Like all the Sienese painters Ambrogio also painted miniatures to illustrate choir-books and covers of other books, but more often only designed such works, the execution of which was entrusted to assistants and pupils. A collection of these *Tavolette*, dating from 1257 to 1456, is now preserved in the Archivio di Stato, the repository of the municipal archives of Siena, among which are works by Ambrogio, consisting of paintings on book-covers. One of these, by Ambrogio, has a representation of an allegorical figure of the "Comune" enthroned and dressed in a black-and-white robe, his feet resting on the group of the she-wolf and twins. The figure is nobly conceived, and the head is finely painted in clear soft tones. This is the cover of one of the municipal tax registers, that was executed for the Gabelle, the assessors of taxes. Other sumptuous bindings of this character were painted for the Biccherna, the office of the State Exchequer, that employed Duccio and others in this kind of book decoration.

With the passing of the Lorenzetti the heyday of Sienese art declined. Fitful flickerings of the old fire here and there illuminated the shadows

that had crept over Sienese art, after its greater lights were extinguished ; but even the greatest of the later and lesser lights were only borrowed or reflected, in diminishing degrees, from the brilliant suns or fixed stars of the previous century.

Some of the immediate followers of the Lorenzetti were strongly influenced by the latter, in regard to both their aims and style, while a good many others attempted to follow in the footsteps of Simone Martini. A few of them were conscientious and capable artists, but unconvincing and unemotional in feeling, without much genius, and few, if any, expressed anything in the nature of original ideals. A parallel to the decline of Sienese painting is found in the state of art that for a time existed in the hands of the Florentines immediately after the death of Giotto.

Among the best-known followers or pupils of the Lorenzetti were the painters Paolo del Maestro Neri, mentioned on the roll of painters of Siena in 1355, Bartolo di Fredi (1330–1410), his companion Andrea Vanni (1382–1414), and Niccolò di Buonaccorso (1350–1388). Bartolo and Andrea often worked together on the same pictures, the latter being greatly influenced by Bartolo di Fredi. The fresco of "The Madonna of Mercy" over the high altar in S. Maria delle Grazie at Arezzo is a work by Bartolo, as well as the frescoes of "Christ" and "The Four Evangelists" in the vaulting of the ground-floor of the Palazzo Pubblico of Siena, and others in two chapels of the Duomo. Bartolo was a prolific painter, many of his pictures are found in public and pri-

vate collections. Mr. Berenson mentions twelve that are now in the Gallery of Siena. Buonaccorso is represented in the National Gallery by a small signed picture (No. 1109), "The Marriage of the Virgin"; this appears to be the central panel of a triptych, another part of which is now in the Uffizi Gallery.

TADDEO DI BARTOLI (1362-1422) was a pupil of Bartolo di Fredi. He seems to have been an exceedingly industrious painter, judging from the great amount of work of his which is still in existence, and also one who in a great measure carried forward the traditions of the earlier Sienese masters into the fifteenth century. Although he stood at the head of the Sienese school in his time, he was unable to add much, if anything, to its former greatness. He sought to rival the Lorenzetti, but was inferior to them in vigour and style, though in many instances, in his treatment of human forms in energetic movement, with their well-designed and broadly painted draperies, and if he did not reach the standard set by his great predecessors, he was unequalled in breadth and power by any painter of the contemporary Sienese school. And although Taddeo succeeded in giving a new lease of life to painting in Siena, he imitated the style and technique of Duccio, Simone and the Lorenzetti too closely to be regarded as an original innovator. He was therefore unable to arrest the general decline of painting that had already set in—a decline which was not altogether due to the dearth of native painters of marked genius,

but quite as much due to the long series of conflicts between Siena and the countries outside her borders, as well as to her own interior troubles, which were the outcome of her riotous and luxurious living, which even the teaching and the preaching of a San Bernardino failed to stem.

Wars, competition with Florence and lost trade produced commercial depression, disorder and revolution. Siena was in a sick and unhappy state in the fifteenth century, but if her former glories, including those of her great school of painting, were then passing away, the influence of Sienese art on other schools of Italian painting was remarkable. It was perhaps greatest in the formation of the Umbrian school at Perugia, Gubbio and Fabriano, and on the development of painting at Pisa and Orvieto, where in the case of the latter city so many examples of Sienese architecture, sculpture and painting are to be found. Naples also is rich in the work of Sienese masters, who exercised a preponderating influence in the art of that southern city, and it may be added that the Florentines, since the days of Giotto, owe more to the early painters of Siena than has been acknowledged by Vasari and other historians. Much of the tender and subtle grace of expression and action, the flowing lines of beauty, and the soft, rich colouring which we admire in the works of Orcagna, Fra Angelico, Perugino and Raffaelle, may be traced back to their original sources in the paintings of the

early Sienese masters, and more particularly to Simone and the Lorenzetti.

Taddeo di Bartoli seems to have been a popular man in Siena, for when he was about twenty-seven years of age, in 1889, he was elected on the council for the works of the cathedral, and previous to this he had done some decorative work in the same edifice. In 1890 he painted an altar-piece for the Church of S. Paolo of Pisa, which is now in the Museum of Grenoble. In 1895 he completed an altar-piece of "The Virgin and Child with Saints" for the Chapel of the Sardi and Compigli in S. Francesco at Pisa, a work which has now found its way to Vienna. After completing this work he was commissioned to paint frescoes on the vaults of this chapel for the representatives of the Sardi family. The chapel is now the sacristy, and here Taddeo painted scenes from the life of the Virgin, the Assumption and her Death. The compositions are spirited and animated; some of the figures are full of action and movement, helped out by the draperies which are agitated by the wind, and the general work is executed with boldness and surety of hand. These paintings, however, are badly damaged, having at one time been whitewashed over.

After executing these frescoes Taddeo returned to Siena, where he painted several works for the cathedral, among which were twelve small panels, illustrating sentences from the Creed, nine of these panels being now in the Opera of the Duomo. Here there are also six other panels

by Taddeo, each having representations of an apostle and an angel. The figures in these small works have well-designed draperies, and are characterized by the animation which Taddeo usually imparted to his figure compositions.

In the Gallery of Siena, which contains about a dozen of his works, there is a very large painted Crucifix by him, which is designed on the traditional lines of the early Sienese form. In 1898 he painted an altar-piece for the Church of S. Luca at San Gemignano, and about the same time some frescoes on the walls of the central aisle of the Duomo of the same place. Other works by Taddeo are preserved in the Palazzo del Comune at San Gemignano.

At Montepulciano he painted a great altar-piece, signed and dated 1401, with subjects of "The Crucifixion," which occupies the largest space, "The Annunciation," "Assumption" and "Coronation of the Virgin," and numerous other scenes of the Creation and Passion. It is altogether a well-designed work on the Sienese plan.

In the year 1408 Taddeo visited Perugia, where he executed numerous and important works for the religious brotherhoods of that city, and as at this period he was doing his best work, his influence, together with that of his Sienese followers, on the art and artists of Perugia was extremely great and lasting. There is a picture by Taddeo, signed and dated 1408, in the Pinacoteca of Perugia (No. 18, Sala V), which he painted for the Church of S. Agostino,

the subject being "The Descent of the Holy Spirit." In the same room are preserved the panels of the altar-piece (Nos. 21, 22), now separated, which he painted about this time for the Church of S. Francesco, representing "The Virgin and Child" and "St. Francis." These panels are examples of the finest work of Taddeo. The drawing is good, the technique is frankly vigorous, and the flesh tints are carefully worked over the verde foundation. The Sienese love of ornament is here shown in the engraved and painted embroideries. These important works have suffered injury through accidents and neglect; there is a good deal of free restoration, some of the figures being repainted in oil. Vasari states that in the Church of S. Domenico he painted a series of frescoes illustrating the life of St. Catherine, but these have disappeared.

Early in 1404 Taddeo returned to Siena and painted some frescoes in the choir of the cathedral, for which he was paid, what seems to have been his usual remuneration, twelve and a half florins a month. These works, however, no longer exist. About this time he painted the altar-piece, representing "The Adoration of the Shepherds," for the Church of the Servi at Siena. This work is signed and dated 1404, and still hangs over the fourth altar to the right in the church and above the work by Matteo Giovanni, "The Massacre of the Innocents" (1491).

Taddeo was employed on various works in the Duomo of Siena during the years 1405-6, and in August of the latter year he was com-

missioned to repaint the Council Chapel of the Palazzo Pubblico at Siena. He was authorized to remove some old paintings that had previously adorned the walls, in order to obtain the spaces for his own works. The inside of the chapel was decorated by him with similar subjects, and in the same order as he had painted them in the Chapel of the Sardi in S. Francesco at Pisa ten years before. These frescoes, which are injured by time and repainting, are spirited and vigorous in design, like those of the Sardi Chapel, and show Taddeo at his best. The two best preserved of the series are those on the left wall which represent the Death and Assumption of the Virgin, both of which are good in composition and in decorative spacing. The attitudes and draperies of the three kneeling figures in the lower part of the fresco of "The Death of the Virgin" are very finely rendered.

The outer colonnade or vestibule adjacent to the Council Chapel was decorated by Taddeo at a later period (1414) with frescoes representing ancient heroes and figures of saints, a mixture of pagan and sacred personages and elements, which was common enough in most periods of Italian painting. Here Taddeo painted Scipio Africanus, Furius and Marcus Denatus in Roman dress, placed in niches, as the heroes illustrating the virtue of Magnanimity, while in the lunette above their heads is an allegorical figure symbolizing that virtue. In a similar way Scipio Nascia, Cato and Cicero represent Justice.

Taddeo worked at Volterra about 1410, where

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DEATH OF THE VIRGIN. CHAPEL OF THE PALAZZO PUBBLICO, SIENA : TADDEO DI BARTOLO



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he painted altar-pieces for the Churches of S. Francesco and S. Ottaviano. A characteristic work of his adorns the fourth altar in the Church of the Convento dell' Osservanza, about two miles outside the Porta Ovile of Siena.

CHAPTER IX

SIENESE PAINTING OF THE FIFTEENTH CENTURY

IN the list of the Sienese painters of the fifteenth century there is no one of outstanding merit or so great as to equal the best of the Florentine masters of this period. The Sienese Quattrocentists appear to have lived and worked too much within themselves, and to have been content to imitate and perpetuate the aims, methods and style of their greater predecessors; but, great as the latter undoubtedly were, a sustained system of reproducing their types and technical methods on the part of their followers could only lead to mediocrity, to the abandonment of all initiative, and to the production of work that, however pleasing and charming in line, colour and composition, as it often was, on the other hand was often deficient in originality and virility, and strongly reminiscent of the older art of Duccio, Simone, Lippo Memmi and the Lorenzetti. If we would look for an exceptional figure who rose above the general level of the Sienese Quattrocentists we are attracted to the personality and work of Matteo di Giovanni, who laboured during the latter half of the century. This artist was endowed with more genius than any of his Sienese contem-

poraries, and although he was strongly influenced by the quiet beauty of Simone's art, he did not hesitate to go further afield in order to gather fresh flowers from the garden of Florentine painting, which he entwined with the blossoms of his native Sienese to make garlands of his own.¹

DOMENICO DI BARTOLO (active 1428–1444). This Sienese painter was probably a pupil, or at all events a faithful follower, of Taddeo di Bartoli. He was born at Asciano in the early years of the fifteenth century, but the exact date is unknown. In the Gallery of Siena there is an early work by Domenico (No. 164) which is signed and dated 1488. This is a picture of the Virgin and Child, seated on the ground, and attended by angels. It is unpleasant in colour, like the majority of Domenico's works, as he was an inferior colourist. He was attracted by the works of the Florentine painters, and occasionally borrowed figures and various motives from the artists and architects of Florence, which he introduced into his large compositions, notably in his latest works (1444), the frescoes, or tempera paintings, "Almsgiving," "Marriage of the Foundlings," "Visit of the Bishop to the Hospital," and other paintings that adorn the walls of the sick ward of the Spedale, or Hospital, of S. M. della Scala at Siena. These second-rate works, now much damaged, are confused in composition, much too full of incident, and dull and heavy in colour; but at the same time there are some interesting figures, costumes

¹ See *postea*, pp. 151–154.

and lively attitudes, which, as Lanzi says, attracted the attention of Pinturicchio and Raffaelle,¹ who, "while painting at Siena, took many of their notions of national costume, and perhaps some other particulars," from the hospital frescoes.

One of the best examples of Domenico's work is the beautiful altar-piece of "The Virgin and Child," which he painted in 1487 for the Church of S. Agostino of Asciano, his native town, where it still remains over the high altar. This meritorious example affords proof that Domenico could occasionally produce works that were in no way inferior to the best efforts of the contemporary Sienese school. Another important work of this master is the remarkably fine composition of "The Emperor Sigismund Enthroned," which he designed in 1484 for one of the coloured marble pavement panels of the Siena Cathedral. Many Sienese artists from Duccio's time contributed designs for the decoration of this sumptuous pavement of the cathedral, whose work in this connection we shall speak about later on.

STEFANO DI GIOVANNI, called SASSETTA (1392–1450?). This painter is said to have been a pupil of Bartolo di Fredi, but he was chiefly influenced by Simone Martini. This is seen in his tender drawing of the features, and in the soft and delicate technique of his rosy-coloured flesh tints. Though not a painter of great talent, he had considerable influence on the work of

¹ Lanzi, *History of Painting in Italy*, Roscoe, vol. i, p. 287.

other Sienese masters, such as Sano di Pietro, Matteo di Giovanni, and the Umbrian painters Benedetto Buonfigli and Piero della Francesca. He was contemporary with Domenico di Bartolo and Vecchietta. His earliest authentic work is the altar-piece of "The Madonna Enthroned," painted in 1486 for the Osservanza, Siena, and is one of his best works. Another early work is his small picture of "The Madonna," now in the Museum of Pienza. The altar-piece of "The Birth of the Virgin," in the Collegiata at Asciano, is a beautiful work by Sassetta. It is in the form of a triptych, with three large panels below and three smaller above. The central and largest of the three upper panels is a composition finely designed and of great charm. The Virgin is seated in the centre of the picture in an easy and regal attitude, with the Infant Saviour in her lap, while four beautiful rose-crowned angels in adoration surround the central group. The figures are painted on a gold ground.

In 1487 Sassetta was engaged by the Franciscans of Borgo San Sepolcro to paint a large altar-piece for the Church of S. Francesco at that place. This work has been dismembered, and portions of it now belong to different collectors. The principal parts, including the panel of "St. Francis in Ecstasy," are now in the possession of Mr. B. Berenson, at Settignano. Six scenes from the life of St. Francis, also parts of this altar-piece, are in the collection of M. Chalandon, at Paris; and another part, "St.

Francis and the Three Monastic Virtues,"¹ is now in the Museum at Chantilly. In the painting of this great work, which occupied from three to four years, Sassetta is quite certain to have had the assistance of his favourite pupil, Sano di Pietro. His visit to Borgo San Sepolcro was the means of perpetuating the Sienese methods and ideals in that Umbrian city, and particularly influenced the work of the great Umbrian master, Piero della Francesca, who was a native of that place.

In the Palazzo Saracini, at Siena, there are two works by Sassetta; one is a small picture of "The Adoration of the Magi," and the other a triptych of "The Madonna and Saints." When he visited Cortona he painted an altarpiece for the Church of S. Domenico, and would there have seen the works of Fra Angelico, which to some extent had an influence on his own work.

Sassetta was engaged in the year 1447 to complete the frescoes on the Porta Romano, Siena, which were begun thirty years previous to this by Taddeo di Bartolo. He began the large fresco over the gate, representing "The Coronation of the Virgin," but left it unfinished at his death in 1450. This work, now much damaged and repainted, was finished by Sano di Pietro, his pupil. The National Gallery contains an interesting fragment of this fresco which, according to Mr. B. Berenson, is from the hand of Sassetta. The fragment consists of a fresco

¹ Langton Douglas, *History of Siena*, p. 386, note 1.

painting of "Three Angels' Heads," and is in fairly good condition. The flesh tints are warm, though low in tone, the heads have gold-stamped nimbi, and the dresses are pale blue, pale rose and dull venetian red respectively, on a medium grey background.

SANO DI PIETRO DI MENCIO (1406-1481) was the chief pupil of Sassetta, and a painter who thoroughly followed out the Sienese traditions both in his frescoes and panel paintings. Though Sassetta may have been his more immediate instructor, Simone's and Lippo Memmi's works were his models. Careful and laborious as he undoubtedly was, he produced an extraordinary number of works during his lifetime. Much of his work is beautiful and charming from a decorative point of view, but nothing highly distinctive in character or of great originality. Mr. Berenson gives a list of Sano's existing works in fresco, tempera and miniature painting amounting to about two hundred. The Gallery of Siena, according to the same authority, contains fifty-two of his pictures,¹ and in the city there are altogether about ninety-five.

In his drawing of the human figure there is a deficiency of realism and vigour, but, on the other hand, his work is not wanting in the characteristic and graceful ideals which we associate with Sienese painting. His colouring, though bright and gay and of a variegated kind, is so arranged that it presents satisfactory

¹ B. Berenson, *Central Italian Painters of the Renaissance*, pp. 237-48.

effects of an even distribution in the picture, and in this respect is in accordance with the traditional colour schemes of the Sienese school. Pictures by Sano di Pietro, in many respects, remind us of the works of Fra Angelico, and if the latter was the greater artist of the two, Sano often equalled him in his drawing and painting of his beautiful types of angels and other female figures, and in his exceedingly delicate and careful manipulation of ornamental tracery.

The most important of the frescoes painted by Sano di Pietro is that which decorates a wall of the apartment on the ground floor of the Palazzo Pubblico of Siena. This fresco was painted about 1445, and represents "The Coronation of the Virgin," where, in addition to the figures of the Virgin and other sacred personages in the Paradise, there is a large figure of St. Catherine, which has been repainted, and another of S. Bernardino. Good examples of his work are also to be seen on the first and third altars of the chapel on the left in the monastery Church dell' Osservanza, near Siena. In the Sala IV and Sala V of the Siena Gallery Sano can be studied to advantage, where, as before mentioned, there are no less than fifty-two of his paintings, among which are his most successful works.

LORENZO DI PIETRO, better known as VECCHIETTA (1412-1480), was an architect and goldsmith, as well as a painter. He was a pupil of Sassetta and a contemporary of Domenico di

Bartolo and of Sano di Pietro. He had a partiality for painting, in a hard and dry manner, figures of an old and lean type, and owing to this peculiarity on his part he was nicknamed Vecchietta.

In the year 1441 Vecchietta painted frescoes in the chapel and sacristy of the Hospital of S. Maria della Scala at Siena, and one above the door of the Pellegrinaio. He decorated, with the aid of his pupils, in 1449–50, the ceilings and part of the tribune of the Baptistry of S. Giovanni at Siena. He was commissioned in 1461 to paint the altar-piece of “The Assumption of the Virgin” for one of the chapels of the Duomo of Pienza. The Virgin is attended by four saints. This is one of the best works by Vecchietta; the colouring is light in general tone, the execution is careful but flat in treatment, and there is a wealth of painted and gold ornamentation in the picture. He painted in 1460–61 two frescoes in the Palazzo Pubblico of Siena, one of which is the “St. Catherine,” at the entrance of the chapel, and the other is “The Madonna of Mercy,” which is painted on the wall of a small apartment on the ground floor. The latter is one of Lorenzo’s best works, but has been repainted in parts. In the Uffizi Gallery Vecchietta is represented by a signed and dated (1457) altar-piece of “The Madonna and Saints,” with a kneeling figure of a king. The principal figures are life size, with four small figures of saints and heads of others in the pilasters. There is a picture of “S. Bernardino

"Preaching" by him in the Liverpool Gallery, and a triptych in the Cluny Museum, Paris. Two or three book-cases, or covers, in the Archivio of Siena are ascribed to him by Mr. Berenson.

Vecchietta had for many years been in adverse circumstances, but at length he had become more prosperous, and about the year 1476 he offered to decorate a chapel in the Hospital of S. M. della Scala with paintings and sculptured metal-work, if the authorities would consent to consecrate one with his name; and he also agreed to leave, after his wife's death, all his property to the foundation. The authorities consented to this arrangement, and Vecchietta painted an altar-piece for the chapel, which is now in the Siena Gallery (No. 210). He also executed a bronze statue of "The Risen Christ," which is still in position on the altar of the chapel, and is signed and dated 1479. These works were probably the last from his hand, as he died in 1480.

FRANCESCO DI GIORGIO (1459-1502), NERROCIO DI BARTOLOMMEO (1447-1500) and BENVENUTO DI GIOVANNI (1486-1518), also known as BENVENUTO DA SIENA, were pupils of Lorenzo Vecchietta, who all followed his style, but who also studied the works of Simone Lippo Memmi and the early Sienese masters. They all produced work that showed the marked influence of the sources of their study and inspiration, and although much of their work was characterized by the decorative beauty of their native school, they did not contribute much to the

advancement of Sienese art. The first and last named of these pupils of Vecchietta carried the traditions of the school of Siena into the sixteenth century.

Francesco di Giorgio was more celebrated as a military and civil architect than a painter. He and Neroccio kept a *bottega* together, but in 1475 Francesco left his younger partner and devoted himself to architecture and military works. He acquired great fame in the designing and building of fortresses, in which work he was only second to Leonardo da Vinci. It is recorded that these two famous men met together in conference at Pavia in the year 1490, when they were sent there by Gian Galeazzo to report on the plan of the new cathedral.

The works of Vecchietta's pupils may be seen in the Galleries of Siena, Perugia and the Uffizi and in other European cities. Francesco di Giorgio is represented in the National Gallery by a small picture of St. Dorothy (No. 1682). The saint is dressed in a robe of a pale yellow and blue, and has a mantle of pale red with a deep green lining. She leads the Heavenly Child, who is dressed in a light yellowish-pink robe edged with black and gold, and carries a basket of fruit and flowers. The ground is white with red and black streaks, and the background and nimbi are gold with stamped ornamentation. The flesh tints are of a warm grey colour. This is a little work of delicate refinement. Francesco collaborated with Neroccio

in many works, notably in a series depicting the life of San Bernardino, some of which are now in the Galleries of Perugia, the Uffizi and at Siena. He designed many of the famous Siena book-covers, and also the subject of "The Relief of Bethulia" for the pavement of the Siena Cathedral.

Benvenuto di Giovanni was engaged in the decoration of the Baptistry of Siena in 1458. His earliest signed work, 1466, is "The Annunciation, with Saints," now in the Gallery at Volterra. In the Churches of S. Lucia and of the Osservanza at Sinalunga there are altarpieces by him. Many of the illuminated choir-books of the Siena Cathedral were designed by him about 1480-82, and he also made designs for the pavement of the cathedral. He was an excellent colourist, and was inclined to use deeper and richer schemes than the lighter ones so often adopted by the Sienese painters. An example of his work which is extremely rich in its colouring is the altar-piece, No. 909, in the National Gallery. This work is in three panels, the central one having a representation of "The Virgin Enthroned," and on the side panels, "St. Peter" on the right and "St. Nicholas of Bari" on the left. The Virgin is giving a spray of white roses to the Infant Saviour. At either side and above the throne are angels with musical instruments. The Virgin wears a deep crimson and gold-embroidered dress; her mantle is dark blue, with a dull, but rich, green lining. In contrast with the colouring of the Virgin's

robes is the soft purple and gold of the Divine Infant's dress, the whole presenting a fine harmony of rich colour, not inferior to the finest examples of Venetian colouring. The wings of this altar-piece, on which the two full-length figures of the saints are painted, are equally fine in colour, the harmony being helped out by the gold backgrounds. Another beautiful example of this master in the same gallery, No. 2482, is a little picture of "The Virgin and Child," bequeathed by the late G. Salting. The Virgin is a three-quarter length figure, who holds the Child, as His right foot rests on a cushion placed on a balcony. The background is covered with roses and jasmine.

MATTEO DI GIOVANNI DI BARTOLI (about 1435–1495). This Sienese master was one of the greatest, if not the greatest, painter of the school of Siena in his time. He was born at Borgo San Sepolcro, the home and birthplace of Piero della Francesca, where at times he worked in collaboration with the latter; for example, the portions of the polyptych, with the figures of SS. Peter and Paul, now on the left wall of the Duomo at Borgo San Sepolcro, are by Matteo, while the central panel of this altar-piece is the picture of "The Baptism of Christ," now one of the treasures of the National Gallery, is the work of Piero della Francesca.

Matteo di Giovanni was a pupil of Domenico di Bartolo, but his early works show the influence of many of the Sienese masters, such as Vecchietta, Sassetta, Sano di Pietro and Francesco di Giorgio;

and in his later time he studied to some advantage the works of the Florentine painters Antonio Pollaiuolo and Botticelli. Notwithstanding the influences of these masters, which were only partial in their effect on his work, he remained on the whole a faithful and accomplished exponent of the Sienese school of painting and a zealous worshipper at the shrine of Simone Martini.

Matteo executed some paintings in the Chapel of S. Bernardino in the Duomo of Siena as early as 1457, in which he was assisted by his companion Giovanni di Pietro, but these works have disappeared. His earliest existing works are those which he painted for the Church of S. Maria dei Servi at Siena in 1470, a "Madonna and Child, with attendant Angels," which is now in the Gallery of Siena, No. 286, and "The Massacre of the Innocents," which is still on the fourth altar to the right in the above-named church, and is signed and dated 1471. The subject of "The Massacre of the Innocents" was a favourite one with Matteo, as he has repeated it in the altar-piece of a chapel in the Church of S. Agostino at Siena, and again in his picture in the Museum at Naples, and also in his pavement design of the Siena Cathedral.¹

The Church of S. Domenico at Siena contains three examples of Matteo's work, namely, a "Pieta," in a lunette, a triptych of "The Madonna, with St. John Baptist and St. Jerome," and in the second chapel to the left of the choir

¹ See pp. 159-160.

a picture, almost square in form, with a representation of "St. Barbara with Saints and Angels," over which is a lunette shape containing an "Adoration of the Magi." The lower portion of this work is of an almost symmetrical composition, but by no means of a dry symmetry, for the space is decoratively filled with noble forms drawn with a fine feeling for the beauty and freedom of line. The lunette above is a beautiful composition, each figure of which is full of interest, and the whole admirably arranged to give an artistic balance rather than symmetry.

There are three interesting works by Matteo in the National Gallery : one is a head of "Christ Crowned with Thorns" (*Ecce Homo*), the hands crossed on the breast. Another example is his large picture, "The Assumption of the Virgin," which is painted in tempera on a wood panel enclosed in a Gothic frame, and has a gold background. The colouring is well balanced, and even now is fairly brilliant, though its former richness has been lowered by time. The Virgin wears a white and grey embroidered mantle and a soft red tunic. A multitude of angels, of graceful forms, are dancing and playing on musical instruments, having variegated colours of red, blue, grey, brown and golden draperies. Some of the angels are rose-crowned, and their faces, as well as the countenance of the Virgin, have a quiet and happy expression of religious repose. The flesh tints are well modelled and fused, but in contrast to this the draperies of

all the figures are much too "pipey" or furrowed, which takes away dignity and breadth, and gives them a very artificial appearance. Matteo evidently invented the folds of his draperies, and did not study them from their position on the figure. The third picture in this gallery is a "St. Sebastian," where two angels above crown the arrow-pierced full-length figure of the saint, who stands against a low landscape background. The general colouring of this work is faded and is now very low in tone.

Matteo di Giovanni was one of the last, if not the last, of the Sienese masters who remained faithful to the traditions and methods of his school. In his best works there is revealed much of the charm and repose which we find in Simone's achievements. The forms and attitudes of his female figures of children, saints and angels were graceful; he aimed at a perfected execution of ornament and rich embroideries on splendid vestments and accessories, and scarcely ever failed in expressing the decorative or Sienese-like feeling for the beauty of line.

After Matteo's time, at the beginning of the sixteenth century, a change came over Sienese painting, due in one respect to the lack of native artists strong enough to carry on or to improve on the Sienese ideals, but perhaps principally to the great influence of foreign artists, those of the other Italian schools of painting, such as Pinturicchio, Giovanni Antonio, Bazzi (Sodoma), Perugino, Signorelli and others who had been

invited by the Piccolomini, Petrucci and Spannochi families, who contended with each other in the patronage of art, as well as in power, in the Republic of Siena during the early years of the sixteenth century.

THE PAVEMENT DECORATION OF THE CATHEDRAL OF SIENA

The Italians did not confine their attention to the decoration of the walls and ceilings of their churches and public buildings only, but often decorated the floors with black and white and with coloured marbles and mosaic. The finest and most suitable floor or pavement decoration was the Byzantine and romanesque varieties of the *Opus Alexandrinum* and *Opus Sectile*, where slabs and small pieces of coloured marbles were used in the production of simple geometrical designs, the coloured marbles being usually red porphyry, green serpentine, relieved with black and white marble, and the ornament composed of circles, squares, lozenges, lines and interlacing bands. In the case, however, of the designs of the pavement decoration of the Cathedral of Siena, and of other churches where the work dates from the early part of the fourteenth century, the geometrical nature of the designs became less in evidence, and a more pictorial kind of design was adopted, where the human figure and other natural forms were used, and eventually became the predominant features of the compositions.

In the oldest examples of the Siena Cathedral pavement designs the figures are in white marble on a black ground, or sometimes white on a black and red ground. In order to show the features, folds of drapery and other inner forms, lines were incised in the white marble and filled in with a black cement. This method of work was followed for about a hundred years or so, after the year 1872, the date when the pavement decoration was begun. Coloured marbles were adopted at a later period when yellow, grey, red, black and white marbles were used in combination, but no attempts at the production of pictorial light and shade effects or perspective were made until the sixteenth century, when Beccafumi designed what were really wall pictures, and degraded them by using them as floor decorations. In these later pictorial designs the shaded effects were obtained by the use of grey marbles, and also coloured varieties, of different gradations of tone. This somewhat resembled mosaic work, and was often carried out to great lengths in the misapplied floor pictures by Beccafumi, where he represented scenes from the Old Testament, with an utter disregard for the material and for the architec-tonic fitness of the design. He succeeded in obtaining perspective and light and shade effects by engraving lines in all directions in the marble, by the use of coloured marbles for the same objects. One of the best of Beccafumi's designs of the cathedral pavement is the frieze-like composition of "Moses Striking the Rock."

This composition is very fine, and the figures are remarkably well drawn. The outlines, hatchings and other accentuations are of a black stucco composition; the shadows of the draperies are masterly rendered in various tones of different depths in grey marble, and small bits of red and yellow marble are used in the hems of the garments. The date of this work is 1581.

These attempts to decorate a floor, which is meant for people to walk on, with pictures must appear to any one as something absurd, and it seems a great pity that these fine and important works were not placed on a wall or a frieze, where they might fulfil their legitimate function, and remain longer as a monument to the genius of the artist.

A floor design should above all things present an appearance of absolute flatness, and the colouring should be quiet and subdued. If the human figure is used at all it should be considered as a unit or portion of the pattern, and fit into some suitable surrounding shape, so as to prevent it from having any appearance of a pictorial representation. It is obvious that it should not be expressed in light and shade, nor have any positive contrasts of colour. It may be mentioned that among the designs conforming to these principles are those having silhouetted figures representing the five Virtues which decorate the pavement outside the choir of the Duomo. These are in white and black marble, the figures being enclosed in Gothic-cusped round

forms, the work being executed in the latter half of the fourteenth century.

About the year 1428 Domenico di Niccolò and his assistants were employed in the decoration of the pavement that runs across the church below and in front of the high altar. The central subject of these designs is King David, who is surrounded by four musicians. All the figures are designed as silhouettes, and are in harmony with the cusped Gothic circular framing. The work is perfectly flat in treatment, and is executed in white marble on a black and red ground. The other subjects of this portion of the pavement are representations of Moses, Solomon, Judas Maccabeus and Joshua. Domenico di Niccolò was also a famous artist in wood-carving and intarsia—wood-inlay. The choir stalls of the Chapel of the Palazzo Pubblico at Siena are fine examples of his carving and intarsia work (1415-29).

Pietro del Minella was another celebrated wood-carver of Siena, and the chief pupil of the sculptor Jacopo della Quercia. He designed one of the most interesting of the pavement decorations, which has the subject of "Absalom Caught by his Hair." This panel is of a square form, in which Absalom is seen hanging by his hair on the tree. Two well-designed conventional trees, a group of soldiers with spears, on the left, who attack the hanging body of Absalom, a hill, some rocks and the hindquarters of a horse, on the right, are the elements that make up this fine and spirited composition. This is

a work of great beauty, but misplaced as a floor decoration.

When commenting on the work of the Sienese painter Domenico di Bartolo we mentioned that in 1484 he designed the remarkably fine composition of "The Emperor Sigismund Enthroned," which is one of the subjects of the pavement decoration. In this work, which is classical in style and spirit, the artist has represented the Emperor seated on a throne, above which is a canopy of classic design, supported by Ionic columns. The use of these columns with their capitals and of other classical details affords one of the earliest instances where the neo-classic forms, introduced in Italian architecture by Brunelleschi and Michelozzo, were adopted in pictorial designs.

The black and white design representing in a somewhat pictorial scene "The Relief of Bethulia" is assigned to Francesco di Giorgio (1478), and the architect and sculptor Antonio Federighi was the designer of the panels representing "The Seven Ages of Man," which are admirably rendered as a series of single figures enclosed in decorative framework.

One of the most important and ambitious floor designs is "The Massacre of the Innocents" by Matteo di Giovanni, a subject often treated in painting by this master. This work is executed in various coloured marbles. The scene is enclosed in an architectural setting of columns, and pilasters supporting the arches, frieze and entablature. The design is carried out in white,

yellow, grey and red marbles relieved by a black background, the lower part or foreground being red. The colours are agreeably contrasted, and the work is free from any attempt at shaded relief, other than the contrast given by the juxtaposition of the different colours. In this respect and in regard to the drawing and composition it is a fine example of Matteo's work. Another and later specimen of this master's work is the pavement picture of a "Sibyl," where a simpler colour arrangement of black, white and red is used. This design, however, is not a very satisfactory work.

One of the best works of the cathedral pavement is an allegorical composition by Pinturicchio, "The Ship of Fortune," where there is a well-designed and well-drawn nude female figure representing "Fortune." Coloured marbles are used, and the work is flatly treated. Pinturicchio furnished the cartoon for this work in the early part of 1505, when he was engaged in painting the frescoes in the Piccolomini Library at Siena.

From a logical point of view it is quite true that most of the beautiful work on the pavement of the Duomo of Siena is in a wrong situation; in order to preserve it a wooden floor covers it for the best part of the year; but we are glad that these works exist, not only as specimens of Sienese craftsmanship and design, but also as examples of the work of the old Sienese masters in another medium besides that of painting.

CHAPTER X

SIENESE PAINTING OF THE SIXTEENTH CENTURY— INFLUENCE AND WORK OF THE FOREIGN ARTISTS IN SIENA

As already mentioned, the native Sienese painters, about the beginning of the sixteenth century, came under the strong influence of the Umbrian painters Pinturicchio, Signorelli, Perugino, and of Bazzi of Vercelli, who was called Sodoma, all of whom had worked for varying periods in Siena. Many examples of Roman and Florentine paintings also about this time found their way to Siena, and this imported work in some degree helped in the transformation of Sienese painting. Notwithstanding the forces of these outside influences, a few of the native Sienese painters never quite lost their love and admiration for the work of the former masters of their own school, but still clung, though feebly, to the older traditions they had inherited from their predecessors in Sienese painting. Some of them, however, like Fungai and Peruzzi, eventually came under the influence of other schools, particularly that of Umbria, and ceased to keep to the old native ideals, so that these artists and their work must be classed as Umbro-Sienese.

BERNARDINO FUNGAI (1460–1516) was a pupil of the Sienese painter Giovanni di Paolo (1403–82), and was influenced by Francesco di Giorgio, and by the Umbrian painter Fiorenzo di Lorenzo, and also by Signorelli, the Umbro-Florentine. Formerly many of his works were attributed to other artists of Umbria, perhaps from the fact that he was so susceptible to the influences of the Umbrian school. Modern research has, however, increased the number of his authentic works; Mr. B. Berenson has now placed many works to the credit of Bernardino which had formerly been ascribed to others.

In his drawing of the human figure there is want of flexibility at times, and a slight stiffness in the draperies due to the straight, rather than flowing, lines of the folds. The faces of the Virgin, angels and children have, however, much of the charm and quiet repose of the old Sienese types. His colouring is generally less brilliant and lower-toned than what is usually associated with Sienese colouring, but this may in a great measure be due to age and neglect, and possibly to the effects of restoration.

A well-proportioned and very effective composition is Bernardino's picture of "The Madonna and Child with Saints," No. 481, in the Gallery of Siena. The Virgin is seated on a high throne, on the lower step of which are two infant angels, one holding a cardinal's hat, and the other a bishop's sceptre. At each side are two saints, one standing and the other kneeling, while two angels hover in the sky above the Virgin and

hold a crown over her head. The background shows a very fine landscape, where the rivers, woods, buildings are all treated carefully, with elaborate details, probably copied from a line engraving of German origin. Two characteristic examples of Fungai's work may be seen in the National Gallery. One of these, No. 1881, is a circular-shaped panel, representing "The Virgin and Child surrounded by Six Cherub Angels," in the midst of a well-wooded and hilly landscape, and where there is a small incident represented on the left, of the Virgin and Joseph adoring the Infant Saviour. The general colour tone is greyish and low, but the original colour has considerably faded. The Virgin's mantle is a white brocade with a large ornamental pattern in gold, and her dress beneath is crimson and gold. The other work is a smaller picture of "The Virgin and Child," and two saints with bowed heads behind the central figures. This painting has a gold background.

Like most of the Sienese painters, Bernardino decorated many book-covers. Two examples of this kind of work by him are preserved in the Archivio di Stato at Siena. They are dated 1485 and 1487, and illustrate "The Sacrifice of Isaac" and "The Madonna Guiding a Ship into Port." There are about twenty works by Bernardino in Siena, and a few others in European galleries.

PACCHIAROTTO (GIACOMO DI BARTOLOMMEO) (1474-1540). This painter was a pupil of Matteo Giovanni and of Bernardino Fungai. His works

in many respects resemble those of the latter master, but, generally speaking, show more action than Bernardino's, which was probably the outcome of his acquaintance with the works of Signorelli. From all accounts this artist led a stirring and lawless kind of life in Siena during the troublous days of the early part of the sixteenth century. Owing to some offences against the law, he was banished from Siena in the year 1539, but came back and died there in the following year. His paintings are of a second-rate order, for though a follower of Fungai he borrowed poses and other features from the works of many painters, such as Pinturicchio, Perugino, Signorelli, and was therefore inclined to lean on others too much, which was not conducive to the production of distinctively original work.

Pacchiarotto was employed very frequently in purely decorative work. He executed in stucco some heads of the emperors in the nave of the Duomo at Siena, he painted many standards for religious societies, and designed various triumphal arches. The Gallery of Siena contains many of his paintings; some are also in the Academy at Florence, one in the Parry Collection at Highnam Court, representing four saints, and one in the National Gallery, a "Nativity," numbered 1849. This is an interesting work; the treatment of the subject is somewhat out of the common. A shed projects in front of a cave in a rock, in the opening of which appear the heads of an ox and an ass. The

Infant Christ lies on the ground in front, and on the left the Virgin kneels, dressed in a blue and green mantle and a red robe. On the other side is John the Baptist, four other saints, and above is the Eternal with two angels. The picture is circular-headed, and has a series of three niches on either side, in the panels of which are upright figures of saints and apostles. The predella has five panels, with scenes of the Passion. It is painted in tempera, executed in a thin transparent method, which, together with its mat, unvarnished, surface, gives it the quality and appearance of fresco.

From the similarity of their names, Pacchiarotto and Pacchia, his Sienese contemporary and follower, who was the better artist of the two, have often been confounded with each other from their own days, and also, as Pacchia was to a great extent influenced by Pacchiarotto, the sifting of their works has been a difficult task, and is even now incomplete.

GIOROLOMA DEL PACCHIA (1477–1535?) was the son of a Hungarian cannon-founder who settled in Siena and married a Sienese wife. He was a pupil of Fungai, but was influenced by numerous painters, such as Sodoma, Andrea del Sarto, Raffaelle, Fra Bartolommeo and Genga, the Umbrian painter and pupil of Signorelli.

Pacchia had visited and worked in Rome and Florence from the year 1500 to 1508, where he saw the works and came in contact with many of the great artists of those cities, all of whom influenced him in turns. Coming back to Siena

in 1508, he painted various pictures, some of which are now lost, but a few of this period are still in the Gallery of Siena.

About 1518 Sodoma was engaged in painting frescoes in the oratory of S. Bernardino, when Pacchia was commissioned to paint others in the same oratory. One of these frescoes, "The Birth of the Virgin," in its design, arrangement of the figures and architectural background, is far more Florentine than Sienese, and shows the extent of Andrea del Sarto's and possibly Ghirlandajo's influence on the work of Pacchia. The stately Florentine-like figure of the lady visitor on the right might have been painted by Ghirlandajo.

In the right transept of the Church of S. Martino, at Sinalunga, there is a large and meritorious work by Pacchia which has the subject of "The Deposition" and other smaller scenes in the predelle.

Mr. Berenson mentions an early fresco (1495) by this painter, which is in the Church of S. Sebastiano at Asciano, representing SS. Lucy, Roch and other saints, where there are also frescoes by the Sienese painter Benvenuto di Giovanni (1436-1518). There are pictures by Pacchia in the Gallery and in many of the palaces and churches of Siena. At Highnam Court, Parry Collection, is a *Tondo* of "The Holy Family with St. Catherine," and at Berlin a "Sposalizio" (105) and a "Holy Family and St. Francis" (277). A late work is a "Crucifixion," No. 1642, in the Louvre,

Paris, besides others in European and American collections.

One of Pacchia's best works is the oil-painting of "The Madonna and Child," No. 246, in the National Gallery. The figure of the Madonna in this work might have been posed and drawn by Raffaelle. The naked Babe in her arms has a sweet and charming expression. The Virgin is dressed in a black hooded mantle and a tunic of a low-toned red colour, and is seated against a hilly landscape background. Pacchia in this work shows very little traces of his Sienese education. Another Raffaellesque work by Pacchia is the fine "Coronation of the Virgin" in the Church of S. Spirito at Siena, on the third altar to the left. This work, which is painted on a wood panel with an arched top, is a vigorous and dignified example of the master, harmonious in colouring and broadly treated in its light and shade. The drawing is good, and the various foreshortenings of some of the figures are well rendered and understood. Another work which has much of the Florentine feature is "The Madonna and SS. Luke and Raymond," in the well-designed and finely painted altar-piece by Pacchia in the Church of S. Cristoforo, Siena. This work is painted in oil, the colouring is rich and soft, transparent glazings are spread over the thick impasto beneath to get the desired effects of depth and richness recalling the Venetian technique. These two fine works by Pacchia were formerly ascribed to Pacchiarotto. Like the latter painter, Pacchia seems to have

been involved in the political troubles of the times, as he with other companions fled Siena in the year 1585, and was not heard of afterwards, so the exact date of his death is unknown.

BECCAFUMI (DOMENICO DI JACOPO DI PACE) (1486-1541). Domenico Beccafumi was the son of a labourer, who worked at Montaperto, in the province of Siena, on the estate of his employer, Lorenzo Beccafumi. The boy, showing signs of an artistic talent, was sent by his patron to be instructed in art at Siena. He was the reputed pupil of Pacchiarotto, or probably of some Umbro-Sienese painter, but his real masters were Sodoma and Fra Bartolommeo, whose work influenced him most. In his early years he visited Rome, when Michelangelo was at work on the frescoes of the Sixtine Chapel, and there came under the influence of the great Florentine, but more especially of Fra Bartolommeo.

While not being an artist of a marked originality, he succeeded, however, in getting many commissions for work, which always kept him fully employed, for his business instincts were greater than his artistic abilities. His work reminds us first of one painter and then of another, but occasionally he produced a work of merit that was distinguished by the dignity of its composition, and a high standard in the drawing of the human figure. In this category we must place his fine designs for the pavement of the Duomo of Siena, which have been previously mentioned, and his great altarpiece, where he has represented St. Michael

vanquishing Lucifer, and which adorns the second altar on the left in the Church of the Carmine in Siena. This work, with its strong contrasts of light and shade, could hardly be further removed from the typical style and methods of Sienese design and technique, as it is so thoroughly cast in the Florentine mould. Another fine work of his, which is one of his numerous altar-pieces, has the subject of "St. Catherine receiving the Stigmata," now in the Gallery of Siena, No. 420.

Among his many commissions Beccafumi painted numerous Cassone with subjects of a classical kind; three of these are now in the Palazzo Martelli, Florence, besides others in private collections in that city, and one with the subject of "The Rape of the Sabines" is in the Palazzo Saracini at Siena. On the left wall of the third chapel on the right in S. Spirito at Siena is a fresco by Beccafumi, "The Coronation of the Virgin," and the remains of some others by him in the choir of the Duomo, painted in 1544. The prolific painter decorated many walls and ceilings in the palaces of Siena, none of which were of any particular merit. There is a picture in the National Gallery ascribed to him, the subject of which is not quite clear. It is suggested that it may represent "The Visit of the Queen of Sheba to Solomon," or "Esther before King Ahasuerus." A lady with her attendants is being introduced to the seated king by a person standing on the steps of a throne; there is an arched building represented,

groups of figures in the foreground, and a landscape background with buildings and ruins. In method and technique this work reflects some of the qualities and characteristics of Florentine painting.

BALDASSARE PERUZZI (1481–1537). Though born in Siena and a pupil of Pacchiarotto, Peruzzi must be regarded as belonging to the Umbro-Sienese school of painting. He was more distinguished as a draughtsman and an architect than a painter. In painting he was strongly influenced by Raffaello, and in a hardly lesser degree by Sodoma, whom he came in contact with in Siena. He excelled Beccafumi, his contemporary, and was the last Sienese painter of distinction. Owing to his wide knowledge of the principles and his skill in the practice of architecture he became one of the greatest decorators of his time, for his architectural training enabled him to design his decorative figure compositions in correct proportion, and with due relation and harmony of parts to the whole design and to the architectural setting, all of which are essential factors in the production of good decoration.

About 1501, when Peruzzi was a young man of about twenty years of age, he was employed in the decoration of the Chapel of S. Giovanni in the Duomo of Siena, where he afterwards met and came under the influence of Pinturicchio, who had come to work in Siena in 1502. The latter employed Peruzzi as his assistant, and there are still some of the frescoes in the Chapel

of S. Giovanni, namely, "The Youthful Baptist in the Desert" and "The Preaching in the Desert," which are ascribed to Peruzzi, but which he painted at this time from the designs of Pinturicchio.

After spending his early years in Siena Peruzzi went to Rome, as Vasari states, in company with an artist named Piero of Volterra, about the year 1504, and here he stored his imagination with ideas derived from the classical remains of Roman and Grecian sculpture and architecture. To an architect and artist like Peruzzi it is not surprising that the antique and all that was classical in art should strongly appeal. When living at Rome, in the year 1508, or earlier, Peruzzi designed the fine mosaics which adorn the vaulting of the Helena Chapel in Santa Croce in Gerusalemme, which represent Christ, the Four Evangelists, St. Helena, St. Sylvester and the Apostles. About the same time he painted the ceiling frescoes, now much damaged, of the Stanza d'Eliodoro, where he represented scenes from the Old Testament. On the walls of this apartment are the celebrated frescoes by Raffaelle. This great painter showed his judgment and kindness to Peruzzi by allowing the works of the latter to remain in company with his own great creations.

About 1509–10 he was commissioned by Agostino Chigi, a banker of Siena, and a patron of Raffaelle, who then lived at Rome, to design the plans and to erect a palace or villa on the banks of the Tiber, which is now known as the

Farnesina Palace. This is a graceful and finely proportioned building in the Renaissance style, and a monument to the architectural skill of Peruzzi. The interior is adorned with the series of beautiful paintings by Raffaelle, in which he was assisted by Giulio Romano, illustrating "The Story of Cupid and Psyche," and here also is his famous picture of "The Triumph of Galatea." The ceiling of the room containing the "Galatea" was decorated in a masterly way by Peruzzi about 1511, with some well-designed and well-executed frescoes, in the painting of which he reveals his Sienese education and also the influence from Florentine sources. His own originality and neo-classic taste are, however, shown in the composition and design of these works, as well as in the selection of the subjects, which represent imaginary and mythological figures and scenes, as "Venus and Saturn," "Ganymede," "Leda," "Pallas," "Hercules," "Jove," "Europa," etc. The subjects are painted on gold, blue and green grounds. In the hall of the upper floor he decorated the ceiling friezes and door-heads with bold and classical designs painted in colour and in monochrome. Also, a room on the ground floor contains a series of powerfully rendered mythological compositions designed and painted by Peruzzi in harmony with the architecture of the building.

Peruzzi was largely employed in designing and painting many works in Rome of an architectural and decorative kind, one of the more important of which was the decoration of the Ponzetti



Alinari

MADONNA AND CHILD, WITH SS. BRIDGET AND CATHERINE.
CHURCH OF S. MARIA DELLA PACE, ROME: BALDASSARE PERUZZI

Chapel in S. Maria della Pace, where his works are of the highest order, and show, more than anything else he has done, his ambition to rival Raffaelle and Michelangelo. The altar-piece here, of "The Madonna with Saints and Donor," is a painting in fresco. The central group might have been designed, if not painted, by Raffaelle, as the pose of the standing figure of the Infant on the Virgin's knee, and the beautiful head of the Madonna, as well as the general pose of the figure, have all the characteristics of Raffaelle's design. The figures of St. Bridget and the donor, Ponzetti, on the left, are more Sienese in type, but the dignified figure of St. Catherine, on the right, restful in pose, and with all the stateliness of a Greek statue, presents a fine example of the classic ideal which Peruzzi always sought after. The semi-dome of this chapel is decorated by him in three courses with subjects from the Old and New Testaments, where the whole composition has a sculpturesque and architectonic harmony of line and spacing, which invests it with a dignified grandeur. On the right of the high altar he painted "The Presentation in the Temple," a work which is, or rather was, a most important example of his style, but has been damaged and repainted very much.

Peruzzi did not excel as a colourist; his aim and energies were directed to the beauty and balance of his design and composition rather than to the harmony of colour. There is a well-drawn half-length nude figure by him under the title of "Venus," No. 92, in the Borghese

Gallery, Rome, the flesh tints of which are well modelled, but in this example he has been very reticent in the use of decided shadow. The famous group of antique statuary known as "The Three Graces," now preserved in the Piccolomini Library, Siena, were copied, and reproduced as a fresco painting in the Chigi Palace, Rome, by Peruzzi, and among other works of his at Rome are the restored frescoes of the tribune of Sant' Onofrio, which represent "The Assumption of the Virgin," and others in the Capitol, Sala IV, representing "Judith," and "A Roman Triumph." A fresco of "A Sibyl announcing to Augustus the Nativity of Christ" adorns the first altar on the left; in the church at Fontegiusta, Siena, is a late work of this master, but it has been much restored.

It has been previously stated that Bernardino Betti, known as Pinturicchio, and Giovanni Antonio Bazzi, called Sodoma, were extensively employed at Siena during the early part of the sixteenth century, and that they helped more than any others to bring about the great change which took place about this time in Sienese painting. We have now to notice some of the more important works and results due to the influence of these two painters at Siena.

It will first be necessary to bear in mind that before the coming of Sodoma and Pinturicchio to Siena, the great Umbro-Florentine, Luca Signorelli, had appeared in that city and district as their forerunner. Signorelli left his native city of Cortona in 1497 to paint a series of frescoes

in the Convent of Mont Oliveto di Chiusuri, between Siena and Rome. These works, now much damaged, and some completely destroyed, consisted of eight scenes from the life of St. Benedict. About the same time he painted an altar-piece for a chapel in the Church of S. Agostino, and about 1509 he decorated a room in the Petrucci Palace, where he covered the walls with paintings of classical subjects for his Sienese patron, Pandolfo Petrucci. One of these frescoes, ascribed to him, has been transferred to canvas and is now in the National Gallery (No. 910). It has the title, "The Punishment and Triumph of Cupid." It is a very fine composition, full of vigour and movement, but is much injured by time and repainting of parts. There cannot be much doubt that Signorelli had a strong influence on Sienese painting, and that during his prolonged stay in Siena he must have executed many works that are now lost.

Pinturicchio's chief works at Siena are the decorations of the library of the cathedral, which he executed for Cardinal Francesco Piccolomini, uncle of Pope Pius II. This work was begun about 1503 and finished, after some interruptions, in 1508. The frescoes of this library, which are ten in number, represent episodes, or stories, of the life of Æneas Sylvius Piccolomini, nephew of the Cardinal, who was raised to the Pontificate under the title of Pius II. The first and best of the ten frescoes represent "The Departure of Æneas Sylvius for the Council at Basle." A crowd of figures are seen, some on

horseback and some on foot, against the sea and landscape background. On the left are ships at sea, and on the right groups of castellated buildings; a rainbow is against a cloudy sky and some land in the extreme distance. The frescoes that come next are: Æneas received by James I of Scotland as Envoy of the Council of Basle; Æneas crowned as Laureate by Frederic III; Ambassador of the Emperor before the Throne of the Pontiff, Eugenius IV; He escorts and presents to the Emperor his Bride, Infanta of Portugal, before the Gates of Siena; Receives the Cardinal's Hat from Calixtus III in the Vatican; Carried in the Procession after his Elevation to the Papal Chair as Pius II; Presides at Mantua in the Assembly at the Proclamation of a Crusade; Canonizes St. Catherine of Siena; He gives the Signal of Departure to the Crusaders from Ancona. These frescoes, which have been executed on the wet plaster and here and there finished in secco, or tempera, according to contract, are fairly well preserved; in some of them there is still a brilliancy and freshness of tints. The compositions, as a rule, are too crowded and too pictorial in effect, and as decorations they suffer in consequence; but, on the other hand, the figures are not overmodelled in the execution, nor are there any pronounced effects of light and shade aimed at, so that their broad treatment in painting partially redeems the crowding and over-pictorial style of the figure composition. Gilt gesso, or stucco, is employed in various

parts of the pictures and of their framework, notably in the fresco of "The Betrothal of the Emperor to his Bride." Similar raised ornamentation has been effectively employed by Pinturicchio in the frescoes of the Borgia apartments in the Vatican. The vaulted ceiling of the library was finished first during the year 1503. It is panelled out in an elegant framework of gilded relief, enclosing panels on which there are subjects from mythological history painted in colour and in monochrome. Other panels have the heraldic arms of the Piccolomini family, cardinal's hat, etc., emblazoned on shields. This library presents one of the finest decorated interiors in Italy, as the decoration is designed in harmony with the architecture. The frescoes are each enclosed in an arched opening supported by clusters of richly arabesqued pilasters, resting on a plinth, and having capitals of gilt stucco. Between each wall picture, and resting on the plinth, boy-angels are supporting escutcheons. Above the door of the library, in the cathedral, is another fresco by Pinturicchio, representing "The Coronation of Pius III."

No doubt all of the ornamental work and the greater part of the painting in these library frescoes were executed by assistants and pupils, with the exception of the heads and other details of the flesh painting, but one can scarcely believe that Pinturicchio was not responsible for the designs of the works, for if he had not been capable of furnishing the designs, he would hardly have been employed by his patron to

decorate the library. Many writers, however, have suggested that Raffaelle not only helped Pinturicchio in the painting of these frescoes, but that he also was the author of some of the designs. There is no positive evidence that Sanzio was in Siena at the time when the library was decorated, and these statements are echoes more or less of Vasari's assertions in relation to this question. In his life of Pinturicchio Vasari informs us that "the sketches and cartoons for *all* the stories which he (Pinturicchio) executed in that place were by the hand of Raffaello da Urbino," and in the same biographer's life of the latter painter he reduces the "*all*" to "*some*" of the sketches and cartoons. We would, however, be more inclined to accept the first or the second assertion if Vasari had not shown so much prejudice and dislike to this admirable master and his work.

In the year 1508 Pinturicchio visited Rome, but returned to Siena in 1509, accompanied by Signorelli, who stood godfather to his son, born in that year. Shortly after he arrived in Siena he was engaged, like Signorelli also, by Pandolfo Petrucci to paint some frescoes in his palace. Some remains of these frescoes still exist in the Palazzo Petrucci, and one fragment of these works by Pinturicchio, consisting of a fresco transferred to canvas, is now in the National Gallery, No. 911. The subject is "The Return of Ulysses to Penelope." The latter is seated on the right at her loom, dressed in a robe of blue and gold, and below her a girl sits winding

thread. In the foreground Ulysses advances with outstretched arm towards Penelope; he is dressed in a green tunic and red and blue hose, leading a group of others who are coming through a doorway on the right. Through the large window behind is the sea and landscape with scenes from the *Odyssey*, and the ships of Ulysses. Vasari speaks of a picture of "The Birth of the Virgin," which was painted by Pinturicchio for the Church of San Francesco in Siena about the year 1518. This was likely to have been his last work, as he died in that year at the age of fifty-nine, but this work perished in the fire of that church in 1665. Mention will be made later on concerning the labours of this master at Rome and other places; in addition to his work at Siena we have now to notice the work and life of Sodoma, another foreign painter, who assisted more than any other in the transformation of Sienese painting during the earlier half of the sixteenth century.

GIOVANNI ANTONIO BAZZA, called SODOMA (1477-1549), was also known under the name of d'Jacobi Tisioni, as he was in some way related to the house of Tisoni of Vercelli in Piedmont, though his father, who was a shoemaker, was named Bazzi. Sodoma was born at Vercelli, and was a pupil of a Piedmontese painter, named Spanzotti, but in his early life he came under the strong influence of Leonardo da Vinci in Milan. He came to Siena in the year 1501, invited and patronized by the Spannochi family of that city. Sodoma brought the Leonardesque

style and manner of painting to Siena, and became a successful innovator and leader among the Sienese. It may be said that there was scarcely any of his contemporaries in Siena that failed to come under his influence; Pacchia and Pacchiarotto, Beccafumi and Peruzzi, in some degree, were of his following.

From 1501 until about 1508 Sodoma worked in Siena, where he painted numerous pictures on panel and in fresco, many of which are still to be seen in that city. He was unsurpassed by the Sienese painters of his time in his draughtsmanship of the human figure, and especially in his drawing and painting of the female form, to which he often imparted much beauty and charm. He was also unequalled in his great technical skill as a fresco painter. His beautiful nude figure of Eve, in the fresco of "Christ in Hades," now in the Gallery of Siena, affords a convincing proof of his powers in this direction; but while he produced individual figures here and there, and some groups, that rivalled the best creations of the Florentines, he was very unequal in the design and general composition of most of his works. His compositions as a rule are too disorderly, too crowded and unrestrained, for if he did often put all his power and technical skill into some units of his composition, he treated others in a slight and superficial manner of design and workmanship.

One of Sodoma's best works is his well-known fresco in the Chapel of St. Catherine, in S. Domenico, Siena, where he has painted a finely

composed group of three women, representing the "Fainting, or Ecstasy of St. Catherine," at the moment when she receives the Stigmata. In this work the artist gives us a fine example of his technical skill and power. The natural pose and attitudes of the three well-drawn figures of this group, where the swooning saint is supported by the two women, are admirable and true, and the skilful design of the draperies contributes greatly to the vivid portrayal of this incident in the life of St. Catherine.

Among other typical works by Sodoma may be mentioned his picture of "The Descent from the Cross," No. 418, in the Gallery of Siena, "The Scourging of Christ," which is the remains of a fresco brought from the Church of S. Francesco, now No. 852, in the same gallery, also his beautiful altar-piece of "The Madonna and Child" in the Chapel of the Palazzo Pubblico, Siena, "St. George and the Dragon" in the Cook Collection, "The Nativity of the Virgin" in the Church of S. Maria del Carmine, Siena, and his celebrated picture of "S. Sebastian," No. 1279, in the Uffizi Gallery, which is painted on the front side of a banner. All these works which show Sodoma at his best, are fine illustrations of his virile style and masterly technique, and are all strongly marked with the Florentine and Roman characteristics which impregnated his greatest achievements.

Two small works by Sodoma are in the National Gallery, "The Madonna and Child with Saints," No. 1144, and a loosely painted fragment of a

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large picture representing the head of the Saviour. The former in the colouring of the draperies presents a strong contrast of rose reds and green blues, with the very cold tones of the flesh.

CHAPTER XI

THE UMBRIAN SCHOOL OF PAINTING : THIRTEENTH, FOURTEENTH AND FIFTEENTH CENTURIES

THE early Umbrian school had its inception in the school of miniature painting, and was developed under the incentive of Sienese painting. Oderisio, a native of Gubbio, who died about 1299, and Franco Bolognese, were painters of miniatures, and were known to Dante, who mentions them when speaking of the gay and brilliant paintings of the Umbrians. He has honoured these artists and their works in his poem of the *Purgatorio*, Canto XI, but little, if anything, is now known of their productions. After the time of Oderisio, and for the next fifty years, Umbrian art followed closely on the lines of the Sienese. Judging from the remains of the works ascribed to its early exponents, the types and character of the figures in Umbrian painting lacked vigour and movement, though they thereby gained in an augmentation of mediæval wistfulness and serenity. In the matter of colour Umbrian works became still more gay, clearer or more transparent and lighter in purity of tint than those of the Sienese school, and with an even greater richness of ornamentation. The same methods, style, colour and general flat treatment

were common alike to miniatures, panel pictures and fresco paintings, so that it has been said the early Umbrian frescoes were only enlarged miniature paintings.

It was due to the work and efforts of Gentile da Fabriano (1360?–1427), the greatest Umbrian painter of his time, who became impressed with the vigour and virility of Florentine art, that we see the creation and beginnings of a new force that cleared the way along a route which afterwards led through Perugia, and helped to bring about the culmination of the Renaissance in the noble achievements of Raffaelle.

After Gentile's time, however, there was no immediate, or even gradual, development in Umbrian painting, for we find that another period of stagnation had set in; the promise of Gentile was not to be at once fulfilled, for the native painters of that time, such as Ottaviano Nelli, Giovanni Boccatis, Giovanni Francesco da Rimini and their followers were not able to make any marked advance on the work of their predecessors.

About the middle of the fifteenth century Umbrian painting was beginning to feel the strong influences of the Florentine school, which were brought to it through the agency of certain artists of the latter school, and also by other native painters who had learned much from their contact with the great Florentines. In the year 1449 Benozzo Gozzoli, after he had left his old master, Fra Angelico, at Orvieto, where he had been assisting him in the decora-

tion of the Duomo in that city, found his way to Umbria and settled in that year at Montefalco, near Foligno. In these places and neighbouring districts he executed some of his best works. He remained in Umbria until the year 1456, when he painted a picture for a church in Perugia — “The Madonna and Saints” — which is now in the Academy of that city. Benozzo thus, during his stay in Umbria, carried the influence of his master, and also his own, among the Umbrian painters, which led them to a closer study of Florentine art. Fra Angelico also had previously painted, in 1433, an altar-piece of great beauty for the Church of S. Domenico at Perugia. Piero della Francesca and Luca Signorelli, as well, contributed the weight of their Florentine influence to the Umbrian school at Perugia. Niccolò da Foligno and Bonfigli were pupils of Benozzo Gozzoli, and Matteo de Gualdo and Giovanni Boccatis, who may be mentioned as followers of Benozzo, were all Umbrian painters who worked in the latter half of the fifteenth century, and who, while they were susceptible to strong Florentine influences, still maintained the main features of the Umbrian methods and its mellowed golden colouring that finally reached its highest expression in the art of Perugino. We may now consider the development of the Umbrian school as illustrated and carried forward by some of the more important artists of this central province of Italy.

GENTILE DA FABRIANO (1360 ?-1428) was the

first artist of outstanding importance of the early Umbrian school. He was born at Fabriano, and was a pupil of Allegretto Nuzi, an older painter of that city. He may have executed many commissions at Fabriano, but as his fame extended beyond Umbria, his works were eagerly sought after in other cities of Italy, and consequently they have all disappeared from Fabriano with the exception of one example, "St. Francis receiving the Stigmata," which is now in the Casa Fornari Collection in that city.

Gentile's style, though founded on the Sienese, has many points of resemblance to Flemish painting of the fifteenth century, such as careful and minute finish, the use of copious ornament, bright contrasting colouring, laboured modelling of the flesh tints, general flatness of treatment, and conventional landscape backgrounds. It was because of these aspects of Gentile's work that the Flemish master, Roger van der Weyden, when he made his journey through Italy, in 1450, was more pleased with the pictures painted by Gentile than with those of any other of the Italian masters, for he declared him to be "the greatest man in Italy." This may have been said by Van der Weyden, because he found that Gentile's work was in most complete harmony with his own, or with his own notions of art.

Gentile da Fabriano and Antonio, or Vittore, Pisano, called Pisanello (1397 ?-1455), were great friends. The latter was a native of Verona, and a painter and medallist of a rare talent. These

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FOUR PANELS OF THE QUARATESI ALTARPIECE. UFFIZI GALLERY, FLORENCE.
GENTILE DA FABRIANO



two painters, whose work and sympathies had much in common, worked together in the Lateran at Rome, and also at Venice, and it is recorded that Pisano never lost an opportunity of praising the work of his friend and fellow-artist. It was considered a mark of the great popularity of Gentile Fabriano when he was chosen by Pope Martin V, about 1421, to decorate the ceiling of S. Giovanni Laterano, as well as to execute many other works, which, however, are no longer in existence. The Lateran frescoes have also disappeared, but there is a fragment of a fresco representing "The Head of Charlemagne," now in the Museo Christiano in the Vatican, which Mr. B. Berenson gives to Gentile Fabriano, and as a portion of the Lateran frescoes.

In the Uffizi Gallery there is a work by Gentile representing four saints, namely, the Magdalén, which is a beautiful figure; St. Nicholas, dressed in a bishop's cope, on which is painted a series of wonderful miniature scenes from the Passion; another panel has St. John the Baptist, and the fourth a fine figure of St. George. The four panels have gabled tops in which are medallions containing four busts of canonized friars between angels. These panels form the greater part of what is known as the *Quaratesi* altar-piece, so called from the family name of the donor, the central panel of which has the subject of "The Madonna," and is now in the Buckingham Palace Collection. The altar-piece was painted by Gentile in 1425 for the Church of S. Niccolò di là d'Arno, and is

mentioned by Vasari as the best of all things he had seen by Gentile.

Among other works by this master is the early polyptych, No. 497, in the Brera, Milan, and a fresco, now badly damaged, of "The Madonna," painted on the left wall of the Cathedral of Orvieto about 1425. Perhaps one of the finest, if not the best work by Gentile, is the beautifully conceived rendering of "The Adoration of the Magi," No. 165, in the Academy of Florence. This work, which is signed and dated 1428, was for a long time in the sacristy of St. Trinità at Florence, where he had executed this work for the altar of the church. In this picture Gentile has shown much of the Florentine influence grafted on his own Umbrian methods and feeling. The figures are extremely graceful in pose; the colouring is of a gay and harmonious scheme, and the work is enriched by a free use of raised and gilded ornamentation. In addition to the sacred personages the compositions are enriched by the introduction of followers, huntsmen, dogs and other animals.

Gentile and Pisano worked together in Venice on some frescoes in the Ducal Palace previous to the year 1422, and at Venice the works of Gentile were greatly admired by the painters of the city. Consequently his influence was considerable in early Venetian painting, as he had many followers there, and a few pupils, among whom was his talented apprentice Jacopo Bellini, the father of Gentile and Giovanni Bellini, the founders of the Venetian school of painting.

Jacopo came with his master Gentile to Florence, and when his eldest son was born, he was named Gentile after the Umbrian master. From all these circumstances it is interesting to see how much really Venetian painting owed to the influence of Umbria through Gentile da Fabriano.

OTTAVIANO NELLI (active from 1408–1444) was a native of Gubbio, but belonged to the school of Fabriano and was a pupil or follower of Allegretto Nuzi. He was an artist of some standing in Gubbio, but was greatly eclipsed by his contemporary Gentile da Fabriano. His father was an artist named Mattiolo Nelli, and his grandfather was a sculptor who worked in the first half of the fourteenth century. There was some Sienese influence in his work, seen in the graceful and languid forms of his female figures, symmetrical arrangement of composition, even distribution of variegated colouring, flatness of treatment, and profusion of ornamental detail; but in the case of Nelli's work all these characteristics were insisted upon to such a degree that his paintings look like ornamental patterns, where, generally speaking, his figures, designed to many different degrees of scale, are arranged in an almost perfect and dry kind of symmetry. His wall paintings, therefore, resemble enlarged ornamental book decorations, where he has subordinated the human figure in varying scales to ornamental units, in order to make a gay and pleasant pattern. His compositions are, therefore, not in any sense pictorial, and suffer from his insistence on the bi-lateral and almost geometrical

type of symmetry, which is only partially redeemed by the variegation of their colouring. Laborious execution, and the elaboration of ornamental detail of embroideries and other parts in the wall paintings by Nelli, could not be adopted in the true method of fresco, so, like many of his contemporaries, he was obliged to resort to the use of tempera on the dry plaster.

The foregoing methods and style of Ottaviano are exemplified in his most important existing work, the wall painting of "The Virgin and Child surrounded by Saints and Angels," known as "The Madonna del Belvedere." This painting is executed on the right wall of the Church of S. Maria Nuova at Gubbio. There are other examples of his work at Gubbio—namely, the wall painting of "The Madonna," above the second altar to the right in the Church of S. Agostino; "The Last Judgment," on the great arch between the nave and chancel, and the paintings representing scenes from the life of St. Augustine in the choir of the same church. At Foligno, in the Chapel of the Palazzo del Governo, which was formerly the palace of the Trinci family, Ottaviano, in 1424, painted the walls with scenes from the history of the Virgin, St. Joachim and St. Anna." All these works are now much damaged. They show the influence which Taddeo di Bartoli sometimes had on the work of Ottaviano, both as regards the figure composition and in the adoption of architectural backgrounds of an arcaded design.



THE MADONNA DEL BELVEDERE. S. MARIA NUOVA, GUBBIO : OTTAVIANO NELLI

NICCOLÒ DA FOLIGNO, known also as Niccolò d'Alunno (about 1480–1502). This Umbrian painter was born at Foligno. He was a contemporary of Piero A. Mezzastris of Foligno, and both were fellow-pupils of Benozzo Gozzoli, but Niccolò was, in his later life, attracted by the works of Crivelli, the Venetian painter. Though not an artist of highly gifted talent, Alunno was in many respects an interesting painter. Many of his works consist of paintings of the Madonna, to whose features he generally gave an expression of purity and tender melancholy, combined with maternal affection. In these respects his beautiful representations of the Virgin, his prevailing theme, were the prototypes of that happy combination of beauty with dreamy reverie which is so finely rendered in the paintings of the Madonna by Perugino and Raffaelle.

The earliest signed work by Niccolò is an altar-piece at Deruta, "The Madonna dei Consoli," painted in 1457–58, for the Church of S. Francesco, but the principal remaining portion of this work is now in the Pinacoteca of Deruta, where there is also a processional standard, which he painted on both sides, for the Brotherhood of S. Antonio Abate. The standard is painted on a gold ground, and both it and the altar-piece are considerably damaged.

Among his works in his native city of Foligno are the frescoes in the Church of S. Maria in Campis, where in the chapel on the left there is a painting of "The Crucifixion," the date of

which is given as 1456, and in the old Church of S. Maria infra Portis, the much-faded frescoes of "Christ bearing the Cross," "S. Roch and Angels," and, in the bell tower, the subjects of "The Annunciation," "Crucifixion," and other early frescoes. In the chapel to the right of the high altar in S. Niccolò at Foligno is a polypytch by this painter with the subject of "The Coronation of the Virgin" (1492), which is one of his latest works. Another chapel on the right contains a large altar-piece of "The Nativity" with twelve saints at the sides, and a finely conceived subject of "The Resurrection" above, which is also ascribed to this painter. The predella of this *ancona* is now in the Louvre, No. 1120, and consists of six panels with subjects of the Passion.

The Brera Gallery at Milan contains a polypytch by Niccolò, No. 504, and painted in 1465. The subject is "The Virgin and Child with Saints and Angels." It is damaged and has been repainted in parts, but is not on the whole a successful work. Another altar-piece of this type is the much-panelled, pilastered, and double-predelled *ancona* of Montelpare, which Niccolò painted in the following year (1466), and is now in the Vatican Gallery. A picture by this master, known as "The Madonna del Soccorso," where the Madonna is rescuing a child from a demon, is preserved in the Colonna Gallery at Rome. At San Severino in the Marches there is another of the large *ancone*, numerous examples of which were painted by Niccolò, and which

consist of a series of panels united by an elaborate architectural framing. This polyptych is painted with usual subjects, and was finished in the year 1468 for the Chiesa del Castello. It has now found a resting-place in the town hall of San Severino.

This painter is represented in the National Gallery by a triptych, No. 1107, where the central panel is occupied by the subject of "The Crucifixion," and on the four panels of the wings are other subjects of the Passion. It is inscribed with the painter's name and dated 1487.

According to Vasari, Niccolò da Foligno executed many works in fresco, tempera painting on panels, and banner paintings at Assisi, but few, if any, of these works are now in existence, although there are some which Vasari ascribed to Niccolò, but these are the works of his son Lattanzio. The latter helped his father in many of his works, and finished those which his father, at his death, had left uncompleted. A well-composed work which has been designed by Niccolò is the triptych in the Duomo of Assisi. It has an extremely elaborate pinnacled framing and the painted subjects of "The Virgin and Child with four Saints."

BENEDETTO BONFIGLI (1425-1496). Though an Umbrian, born at Perugia, and supposed pupil or follower of Boccatis (1485-1480), this painter owed more in the formation of his style to the Florentines, for he was greatly influenced by Fra Angelico, Benozzo Gozzoli, Fra Filippo

and also by Piero della Francesca, from whom he learned to improve his knowledge of perspective, and further, it may be said that some of Bonfigli's works are reminiscent of the compositions of Domenico Veneziano, the Florentine master of Piero della Francesca. Domenico was at Perugia in 1488 when Bonfigli was a young man, and it is possible that the younger painter was employed as Veneziano's assistant in company with Piero. This has been suggested by Crowe and Cavalcaselle, and the conjecture may be quite accurate.¹ It is little wonder that the receptive mind of this capable painter assimilated the Florentine methods and ideals to such an extent that he became the first of the Perugians to lay aside most of the early Umbrian methods that had prevailed up to his time.

The transformation of the early local art was begun by Bonfigli, and largely contributed to by his contemporary Niccolò da Foligno and by his own pupil Fiorenzo di Lorenzo, and carried on further by Perugino. It must be conceded, however, that notwithstanding the innovations of the foreign schools which led to improvement in drawing and contributed more realism, movement and a broader treatment, Umbrian painting still kept in possession many of its traditional characteristics, before it was finally merged into the Florentine and Venetian schools of the sixteenth century, such as its elegance and grace, finish and perfection of

¹ Crowe and Cavalcaselle, *History of Painting in Italy*, vol. ii, pp. 175-76: Dent.

detail, and the dusky gold of its mellowed colouring.

Bonfigli was commissioned in the year 1454 to paint a series of frescoes illustrating the legends of S. Louis of Toulouse and S. Ercolano in the hall and chapel of the Palazzo Comunale, now Sala II of the Pinacoteca Vanucci, Perugia. These frescoes occupied Bonfigli intermittently for a period of more than forty years, practically nearly all of his professional life, and they were left incomplete at his death in 1496. It is natural that they should show, as they do, the result of the various influences of the foreign schools owing to the long periods of time spent in their execution. Generally speaking, they combine the characteristics of the Umbrian and Florentine schools as well as those in a lesser degree of other foreign schools, which testify to the diversity and extent of Bonfigli's studies.

The painting of church banners was an art industry of the Umbrians as well as the Sienese, some examples of which may be seen in the Pinacoteca of Perugia that were painted by Bonfigli and by his contemporary and assistant, Bartolommeo Caporali. The church banner or standard, *gonfalone*, of S. Bernardino, now in the Pinacoteca, Sala IX, is a finely designed work ascribed to Bonfigli. Christ is here represented seated, holding a banner, and surrounded by angels. The Saviour is in the act of blessing the saint, who stands a little to the left, and below and in front of a church is a procession

of figures. The background is gold. There are also other standards by Bonfigli, which are commemorative banners, in the churches of S. Maria Nuova, and a very fine one in S. Fiorenzo at Perugia, also another of the same kind of banner in the Church at Corciano, near Perugia, which has the subject of "The Madonna of Mercy."

Bonfigli was the founder of the school of Perugia, if we are to consider any single artist as its founder, for the efforts of Fiorenzo Lorenzo considerably helped in its establishment. There are a few works by Bonfigli in some of the European galleries, but the greater number are at Perugia, and it is therefore in this city that he can be studied to advantage. In the National Gallery there is a small work by him, No. 1848, an "Adoration of the Magi," where the three kings make offerings of gold vessels, and the crucified Saviour is represented on the right and St. Joseph on the left.

Bartolommeo Caporali, who lived in the time of Bonfigli and assisted the latter in various works, was a craftsman, rather than an original artist, and sometimes he copied other artists' works. He was employed by the city authorities of Perugia to paint banners in 1472, and in 1487 he was commissioned to paint an altar-piece for the Church of S. Maria Maddalena at Castiglione del Lago. In the Uffizi Gallery there is a picture of "The Madonna and Child with four Angels," No. 1544, ascribed to him, which has an agreeable form of decorative design; and a fresco at

Perugia having an arched top, with the subject of "Christ and the Virgin in Glory." The two central figures are flanked by four angels arranged on either side in a very decided symmetry, so that one-half of the picture might be a reversed tracing of the other. This fresco is preserved in the Pinacoteca of Perugia, and is No. 8 in Sala VIII.

FIORENZO DI LORENZO (1440–1521). This Umbrian painter was a pupil of Benedetto Bonfigli, and, perhaps, of Piero Antonio Mezzastris (1456–1506) of Foligno. He came early under the influence of Benozzo Gozzoli, and afterwards. Also, it is generally thought that he must have visited Florence, as he was strongly influenced by the works of Piero della Francesca, Signorelli, Verrocchio and Antonio Pollaiuolo. In the attitudes of his saints and angels, in their devout mien, and in the cast of their draperies, with their long radiating and branching lines and folds, we see a great similarity to the work of Perugino, which would afford a reasonable proof that Lorenzo was the first master of that great Umbrian painter. The works of Lorenzo abound in so many Peruginesque features that if it were not the case that Perugino was the younger of the two we should be inclined to say that Lorenzo was a pupil of the former. At the same time it is still a debatable question as to who was the master, or pupil, in the case of these two painters, for the difference in age between them was only about six years, and it is quite possible that Lorenzo, the elder of the two, was in some

measure indebted to his younger contemporary. For example, the types of the beautiful angels, with their decided and almost mannered Perugin-esque draperies, their wistful mien and devotional attitudes, are found alike in the works of Fiorenzo, Perugino, Lo Spagna, and in Raffaelle's early work, and so alike, that they might all have been designed if not painted by the one hand; but as Perugino perfected this type to a higher degree than any of his predecessors, contemporaries or followers, we may come to the conclusion that Lorenzo, the reputed master of Perugino, came under the spell and influence of his own pupil. The reredos with the subject of "The Virgin, two Angels and Saints," by Fiorenzo in the Sala XII of the Gallery at Perugia, is thoroughly Peruginesque in design and feeling, and other later works by him present similar features to those found in the works of Perugino. The earliest known work by Fiorenzo di Lorenzo is a predella with the subject of "The Madonna, Saints and Worshippers," and is now in the Gallery of Perugia, Sala XII, No. 21. There are altogether twenty-one works by him in this gallery mentioned in Mr. Berenson's list. Lorenzo was commissioned in 1472 to paint a double altar-piece for the Church of S. Maria Nuova at Perugia, with the subject of "The Assumption, numerous Saints and Apostles," five panels of which are now in the Gallery of Perugia. A series of four panels in the same gallery, illustrating the performance of certain miracles, were painted by him in 1478, the figures in which

are very graceful in form and pose, and the landscape backgrounds with decorative arcades and buildings are good examples of idealized scenery. These interesting works are strongly Umbrian in character and feeling, yet show many features of the Florentine spirit and manner in their composition, which Fiorenzo acquired by his contact with the masters of that school.

He painted the fresco with the subject of "The Eternal Father and SS. Romanus and Roch" in 1476-78 in the Church of S. Francesco at Deruta, and an earlier one (1475), "The Madonna of Mercy" in S. Antonio in the same town. In the Municipio at Assisi there is another fresco of the Madonna from his hand. The gallery at Berlin contains a picture by Fiorenzo of "The Virgin and Child" with a gold background, and which is not without Florentine influences; it bears the date 1481. A picture of "The Birth of John the Baptist" in the Liverpool Gallery, No. 22, is a work by this master, and in the National Gallery there is a small picture with the subject of "The Virgin and Child under a Rose Garland" (No. 2483). Here the figure of the Virgin is represented about three-quarter length, and has a rose-coloured robe and mantle with a hood of olive-green colour. The Infant stands on the ledge of a parapet and holds a crystal in His left hand. The wall behind the figures is enriched with ornament, and above it is a landscape where across the sky is a garland of roses. One of the finest works of his later

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years is "The Adoration of the Magi," painted for the Church of S. Maria Nuova of Perugia. This work, which is now in the Gallery of Perugia, is mentioned by Vasari as an early painting by Perugino.

CHAPTER XII

PIETRO PERUGINO, BERNARDINO PINTURICCHIO AND LO SPAGNA

PERHAPS the two greatest and most familiar names in Umbrian art are Perugino and Pinturicchio, for though Raffaelle was an Umbrian he belonged more to the Florentine school. It is generally thought that the two first-named masters had their early training, or at least a great part of it, in the atelier of Fiorenzo di Lorenzo. But whether they were his pupils or his companions their first works were composed and painted in the manner and style of the Umbrian painters of Perugia, as represented by Fiorenzo and Bonfigli. Fellow-students as they were, Perugino and Pinturicchio were also for a time partners, and in this capacity they went to Rome about the year 1481 to paint frescoes in the Sixtine Chapel.

PIETRO VANNUCCI, or PIER DELLA PIEVE, more commonly known as PERUGINO (1446–1528), was born at Città della Pieve in 1446. His father, Cristofori Vannucci, was a small farmer of that district, and sent his young son, when he was about nine years of age, to Perugia, and placed him under a master there to learn painting. In all probability this master was Fiorenzo

di Lorenzo. He most likely helped his master and other painters there in his early years, and afterwards acted in the capacity of an assistant to other painters outside of Perugia. It is known that in this way he was associated with Piero della Francesca, from whom he learned many secrets of his art, among which was a good knowledge of perspective and of the chemistry of pigments and mediums, also, possibly, something of the new method of painting in oil. These technical studies were still further pursued when later he came in contact with Leonardo da Vinci and Lorenzo di Credi in the workshop of Verrocchio at Florence. The date of Perugino's first visit to Florence is uncertain, but it may have been just previous to 1475, or between that year and 1479. His first independent works were the frescoes he was commissioned to paint in the Palazzo Pubblico of Perugia in 1475, which, however, no longer exist. In 1478 he painted some frescoes in the Church of Cerqueto, near Perugia, of which work there still remains a fresco of St. Sebastian, and some other ruined fragments. A work of a still earlier time, but not wholly his own, is "The Assumption," in the choir of the Duomo of Borgo San Sepolcro, on which he worked with Piero della Francesca.

The deep devotional sentiment and feeling which strongly mark the work of Perugino, and the nature and character of the painter himself, have often been commented upon. It has been said of him that he was an atheist, and a mean and sordid person who worked for the love of

money. If this be true of him, it is quite clear that his atheism and his worldliness did not have the least effect in modifying the religious and devotional aspect of his art, for no painter has ever produced better types of devotional figures, which are both sweet and impressive in the highest degree. On the other hand, it might be urged if he had not produced so many of them in the same poses and attitudes, clothed in the same cast of drapery, which he seemed to design by receipt, he would have not laid himself under the charge of mannerism; for with all the grace, sweetness and beauty of Perugino's angels, female and often male figures, his gracefulness becomes monotonous and of so ordered a kind that we sometimes feel it would have been better if he had given a little more contrast and variety in the attitudes and drapery design of his devotional figures. We must not, however, blame Perugino altogether for giving us so much of his beautiful mannerism, as he was hardly a free agent in the exercise of his art, for once he had established himself as a painter of the highly devotional picture, which became an icon to the faithful, every one religiously inclined, who commissioned him for a work from his hand, demanded that it should be decidedly Perugin-esque, and would no more accept a picture from him without the usual types of his figures, than the modern collector would purchase a picture by Alma Tadema that did not show in some part the painted similitude of a piece of costly marble.

Perugino designed his draperies by rule, in

radiating, branching and flowing lines. He nearly always carried the upper cloak or garment across the figure, leaving the under garment to show in a pleaching of upright and parallel folds, and in many cases he carried large horizontal folds across the middle of the body. This system of disposing the folds of the drapery was admirable, for it provided an artistic contrast between the vertical and horizontal tendencies, and to the monotonous appearance which upright vertical folds usually give to a crowd or group of standing figures. Nothing could be said against this method of drapery design, which was productive of much grace, if Perugino had been content to adopt it in a more limited way, and not used it so persistently. It was in one sense a great virtue that by constant repetition had almost become a vice in this artist's work. Raffaelle often adopted a similar drapery arrangement in his earlier works, when he was under the influence of his master, Perugino, and even in his later Florentine manner he still adopted the large horizontal folds that enveloped the waists of his upright figures and gave them an air of firmness and strength. Illustration of this Peruginesque artifice as used by Raffaelle may be noticed in some figures in the fresco of "The School of Athens"; in "The Marriage of the Virgin," in the Brera Gallery at Milan; in "The Coronation of the Virgin," Vatican, and in the "St. Catherine" of the National Gallery, as well as in many other works of this master.

A parallel may be found to Perugino's system

of drapery design in the still more mannered work of Lorenzo Ghiberti, the Florentine sculptor, whose bronze gates of the Baptistry at Florence (1447) afford numerous examples of richly festooned but graceful draperies, which clothe the figures in this highly relieved and excessively pictorial masterpiece of plastic art.

In the arrangement and distribution of figures to fill the space or area of a wall or panel Perugino was not so successful as many other great artists, such as Raffaelle, Signorelli, Ghirlandaio, or even Pinturicchio at times. He had a good knowledge of perspective that he had learned from Piero dell Francesca and Leonardo da Vinci, which he admirably applied in his landscapes and buildings, but not so convincingly in his figure compositions. His upright figures in many instances do not appear to stand securely on the ground, a defect mainly arising from his endeavour to show one of the legs bent at the knee, and so giving the action of a partial stride—a favourite attitude of Perugino's figures, which sometimes gave a graceful appearance to the figure, but more often an affectation of it, so that a lack of balance is the result—the figures seeming to be poised on their toes. This applies in a general way to Perugino's figures of saints, apostles, and to other personages of a symbolical or allegorical origin, which are evidently designed without much reference to nature. In the case of portrait figures he was more successful in making them stand securely on the ground, for such figures would be studied from nature.

From the excellence of the various portraits he has left us, we find that Perugino proved himself a master in this branch of painting. The portrait in the Uffizi Gallery, No. 287, of Francesco dell' Opere, painted in 1494, was formerly thought to have been the likeness of the painter himself. This is one of the most powerfully painted portraits in Italian art, and shows the lineaments of a man of a very firm character, both mentally and physically; he wears a black skull-cap, a red vest over a white shirt, and a purple coat. The flesh is finely modelled in well-fused tints that are laid in boldly, and the type of the face is square and smooth, the neck thick and framed in dark bushy hair. The hands are well formed and good in drawing, while the portrait is painted against a dreamy and soft landscape background. Another fine portrait in this gallery is that of Alessandro Braccesi, besides two portrait studies of a lady and a young man painted by Perugino. In the Academy at Florence there are two other portraits by him, those of Dom Blasio and Dom Balthazar of Vallombrosa, both painted about 1500.

Perugino's landscape backgrounds give a great air of spaciousness to his compositions, the effect of which is largely assisted by the perspective of his buildings and arcaded constructions, whose openings reveal the quiet and sunny country beyond. While he excelled in *plein-air* effects and in truthfulness to nature in his landscape painting, he still kept to the more decorative and conventional treatment in his figure painting, so

that there is often a want of harmony between the realism of his landscapes and his imaginative treatment of his more academic figures. The light and shade treatment of Perugino's, and we might also say of Lo Spagna's figures, was not always in accordance with the lighting and atmosphere of the landscape backgrounds. In this respect the work of Pinturicchio was more truthful. More perfect unity between the figures and landscape may be seen in the works of Piero della Francesca, Leonardo da Vinci, Mantegna and the great masters of the Venetian school.

Perugino was a very industrious and prolific painter, for although many of his productions have been lost there are still a great number in existence. We need only mention here some of his more important works.

One of his earliest pictures is the *Tondo*, No. 1564, in the Louvre Gallery, a tempera painting on panel, with the subject of "The Virgin and Child between Angels," having a landscape background. This work is purely Umbrian in the careful handling, in the finished painting of its graceful forms, and in the mellowed softness of its rich and warm colouring. The Louvre contains eight pictures by Perugino, among which is the large "St. Sebastian," that has a very fine landscape background, a work of his early period, and a small picture of the same subject, and of his later years, which is a delightful example of his work. Another work here is his extremely poetic conception of "Apollo and Marsyas," and also his picture of "The Combat between Love

and Chastity," which he painted in 1505 for the *Paradiso* of Isabella d'Este, in the Ducal Palace of Mantua. Two pictures by Mantegna, and two others by Lorenzo Costa, together with Perugino's picture, which were all painted for the decoration of this *Camerino*, are now in the Louvre. Isabella d'Este selected the subject and sent a description of it to Perugino, but when she received the picture, after two years of waiting, she did not like it, and wrote to him, saying, "If the picture had been painted more conscientiously it would do you more honour." This work is really a fine landscape painting with many small and stiffly drawn figures spotted about in the foreground in somewhat theatrical attitudes. It was evidently a subject that did not appeal to the painter, and he also laboured under the difficulty of painting a picture to order, and from Isabella's written description.

The National Gallery possesses four good examples of Perugino's work—three panel pictures and a fresco, his last work. The most important of these is the beautiful triptych, No. 288, which has in the central panel the Virgin adoring the infant Christ, and in the sky overhead are three singing angels. The panel on the left has the figure of the Archangel Michael, and that on the right the Angel Raphael and the boy Tobias. Behind the figures is the spacious sky, and a sunny landscape where the tender gradations of colour tones are in perfect accord with the general figure-colouring, and even in spite of the excessive quantity of ultramarine blue of the Virgin's

mantle, the great charm of this work is the lustrous, warm and mellowed effect of its colouring. The flesh and hair tints melt into a golden-umbery tone. The dress of the angel in the sky, on the left, is lemon, pale green, with a touch of pale rose, the other two being dressed in white robes. Perugino can hardly have produced anything finer in colour, and in this respect it is unsurpassed outside the best efforts of the great Venetian colourists. Though not so distinguished in colouring as the last-mentioned work, the small picture, No. 181 in this gallery, of "The Virgin and Child with St. John" is a dainty and carefully finished example of this master's work. The so-called oil-painting, No. 1075, representing "The Virgin and Child with SS. Jerome and Francis," has the panel space well filled, but the arrangement here of the three upright figures below and the two angels holding the crown over the head of the Virgin show a dry and formal type of arrangement. Although this picture is described as an oil-painting, and although Crowe and Cavalcaselle state that the triptych, No. 288, is also painted in the same medium, there is nothing in the quality of the painting in regard to technical methods of either of these works that precludes them from being described as varnished tempera paintings, and, besides, it has not yet been clearly proved that Perugino ever did paint in oil colours.

The remaining example of Perugino's work in the National Gallery is the large tempera or fresco-secco wall painting, which has been trans-

ferred to canvas. It was painted for the Church of Fontignano in 1522, and was the last work undertaken by this master, who left it unfinished at his death. He died of the plague in 1523. This work was never painted to the full strength of its intended depth of colouring, and, besides, must have faded considerably and suffered damage in its removal from the wall in 1843; it still appears beautiful in its bleached and faded hues.

This master worked for a few years in Florence in the early part of his career, with a few visits to Perugia, until about 1481–82, when he went to Rome to paint frescoes in the Sixtine Chapel. In the painting of these works he was assisted by his partner, Pinturicchio, and by Bartolommeo della Gatta (1448–91), who was probably a native of Florence, and who began his art career as a miniature painter, his style and manner being subsequently formed on the work of Signorelli and Verrocchio. He was employed by Perugino on the fresco of "The Delivery of the Keys," and also by Signorelli on his fresco of "The Last Days of Moses," both of which are part of the wall decorations of the Sixtine Chapel. Previous to his coming to Rome, Della Gatta had worked at Arezzo, where there are still some interesting examples of his work in the Pinacoteca of that city. Two panels by him in this gallery are devoted to representations of S. Roch: one where the saint is kneeling and looking upward, and above is seen the Eternal supported by angels, who are throwing darts below, and the other

represents S. Roch standing bareheaded in the attitude of prayer, looking up to heaven, where the Virgin appears in the clouds between two angels, who are dressed in white, the clouds being bordered by a row of cherubs' heads. Both these works are carefully painted, though in a dry and dull scheme of colouring, and were executed in the year 1429. In the sacristy of the Duomo, at Arezzo, Della Gatta painted a fresco of "St. Jerome in Penitence," and in the lunette over the entrance, in the Church of S. Bernardo, a fresco representing "The Vision of St. Bernard."

Perugino not only painted, with the aid of his assistants, the fresco of "The Delivery of the Keys to St. Peter," but also three others in the Sixtine Chapel, namely, "The Assumption," "The Nativity," and "The Finding of Moses," which formerly occupied the altar-face of the chapel, but were removed some years later in order that Michelangelo might paint in their place his fresco of "The Last Judgment."

The frescoes of "Moses and Zipporah" and "The Baptism" were formerly ascribed to Perugino, but are now known to be the joint labours of Pinturicchio, Della Gatta and Signorelli. The three other frescoes on the walls of the Sixtine Chapel, illustrating the life of Moses, were painted by Botticelli in 1482.

The fresco of "The Delivery of the Keys" is remarkable for its air of spaciousness, which is the first thing that attracts the eye. The whole composition is well balanced and almost symmetrical, thus presenting features which are

almost indispensable to a good wall decoration. The horizontal line made by the heads of the large figures in the foreground is agreeably contrasted by the vertical lines of the central and side buildings beyond. Balance and variety are also obtained by the shapes and size of the buildings themselves. The central octagonal temple, with its open porticoes in Renaissance style of architecture, is a very effective feature in the design, and is interesting in other connections, for it has been used in a similar way in Raffaelle's picture of "The Marriage of the Virgin," and in the similar picture of "The Sposalizio" at Caen.

A still finer composition than "The Delivery of the Keys" is Perugino's beautiful altar-piece, in the Villa Albani, near Rome, which is signed and dated 1491. The Albani altar-piece is in the form of a triptych, and has the subject of "The Nativity." The background of the figures consists of arches and piers, which form a masterly composition of architectural design, and which does not interfere, but rather helps the *plein-air* effect. The figures, some of which are half life size, are extremely interesting in their variety of scale and pose, and all of them have a full measure of that devout and tender grace which Perugino could express so well. The painting is executed with extreme care, and the colouring presents a fine balance of warm and cool tones.

When Perugino left Rome and returned to Florence, about 1498, he set up a studio in the latter city, where he painted many of his panel pictures for patrons in and outside Florence, and also

executed various frescoes for churches and convents in the city. He painted, about this time, for the Monastery of the Gesuati, outside the Porta a Pinta, altar-pieces for the convent church and frescoes on the cloister walls, but at the siege of Florence in 1529 by Philip of Orange, the Florentines levelled the monastery in order to prevent the enemy from making use of the building, and all Perugino's frescoes were thus destroyed, but the panel pictures were saved, one of which was the beautiful "Pietà," now in the Academy at Florence, No. 56. Another fine example of this period (1494) is the picture of "The Madonna and two Saints," now in the Church of S. Agostino at Cremona, a work which is more Florentine than Umbrian in design and feeling.

In the year 1495 Perugino painted an altarpiece of great merit, representing "The Entombment," for the Convent of S. Chiara at Florence, but is now in the Pitti Palace Collection, No. 164. This work shows, still further, his leanings towards the principles of Florentine composition. The beauty of the work was so great that the convent authorities were offered three times the price they had paid for it, if they would exchange it for a replica of itself to be painted by Perugino. This offer, however, was refused.

Vasari has stated that Verrocchio was the master of Perugino; this may be true in the sense that during the latter's long residence in Florence he came under the direct influence of the former master, and in the same way it may be said he

was indebted to other great Florentines. One of his firm friends was Lorenzo di Credi, the favourite pupil of Verrocchio, and we know that, on the other hand, Lorenzo was very susceptible to the counter influence of Perugino. At Verrocchio's studio the Umbrian painter also met Leonardo da Vinci.

Perugino was responsible for certain Umbrian influences that were shed on Florentine painting about this time, which may be more particularly seen in the works of Lorenzo di Credi, such as greater devotional grace of attitude and mien in his figures of the Madonna, saints and angels, greater smoothness of surface, and a more "liney" cast of draperies—all of which were Umbrian features in painting. A parallel to this happened in the previous century, when the Sienese influence tempered the severity of Florentine art by its softness and tender grace, an example of which is found in Orcagna's works, and we know that the same influence played a great part in the formation and development of Fra Angelico's style.

During the period from 1493 till 1496 Perugino was engaged on the large and important fresco of "The Crucifixion," which is painted in three compartments on the walls of the chapter-house of S. Maria Maddelena de' Pazzi, in the Via Colonna, Florence. This work, though restored in places, is still in a fairly good condition. The design and much of the work, especially the heads, are by the master's own hand, but much of it has been done by assistants. The standing figures

have the devotional pose, and the upcast faces of SS. John and Benedict the wistful and resigned expressions which strongly characterize the work of this master. The fine landscape background gives a great air of spaciousness to the work. About this period he painted the so-called "Cenaeolo di Foligno" on the walls of the refectory of the old convent of S. Onofrio, in the Via Faenza. This work has been repainted in places.

About the year 1497 Perugino began the decoration of the "Sala del Cambio," or Hall of Exchange, Perugia, where he painted a series of frescoes on the walls and ceiling—a great work, which he executed for the corporation or guild of the money-changers of Perugia, in accordance with a resolution passed unanimously at a meeting of that body, held in January 1496. The hall is in the form of a cube, and each wall is divided into two elliptical-arched spaces, above which is the groined ceiling. One of the wall spaces is taken up with the large bench for the notaries, which is richly carved and adorned with inlaid woodwork. This large bench, and the auditors' high-backed benches, are the work of Domenico del Tasso, a famous Florentine wood-carver. Domenico had already carved the choir-stalls in the Cathedral of Perugia. The entrance door, with its finely ornamented panels, and the seats fixed round the walls, are the work of Antonio du Mercatello, an eminent Umbrian carver.

The frescoes have both sacred and profane subjects, the latter consisting of representations

of pagan divinities, warriors, allegorical and mythological figures and legends. Pietro was indebted for these subjects to one of the humanist doctors, or professors of rhetoric of the time, who had a more profound classical knowledge than he, the painter, could lay claim to, and the same professor was doubtless the author of the Latin verses and inscriptions which appear on the various scrolls and labels in some of the frescoes.

The first fresco on the right of the entrance is "The Prophets and Sibyls." Nothing could be more typical of Perugino's manner and composition than this work. A row of six prophets on the left, and of six sibyls on the right, bearing scrolls, are symmetrically arranged, six figures being in the first plane, and six behind them in the second plane, with a landscape background. Above in a circle is the half-figure of the Eternal in benediction, and a beautiful adoring angel on either side, with a row of cherubs' heads between. The prophets, from left to right, are Isaiah, Moses, Daniel, David, Jeremiah and Solomon. The figure of Daniel is said to bear the lineaments of Raffaelle, and Jeremiah those of Pinturicchio. The sibyls on the right, which are very graceful in pose and action, are Erythea, Persica, Cumana, Libica, Tiburtina and Delphica. The finest and best-painted figure is that of the splendid Tiburtine sibyl. Two frescoes at the end of the room represent "The Nativity" and "The Transfiguration," and so typify the Advent and the Gorification of Christ's message to mankind and His mission on earth. The fresco of "The Nativity"

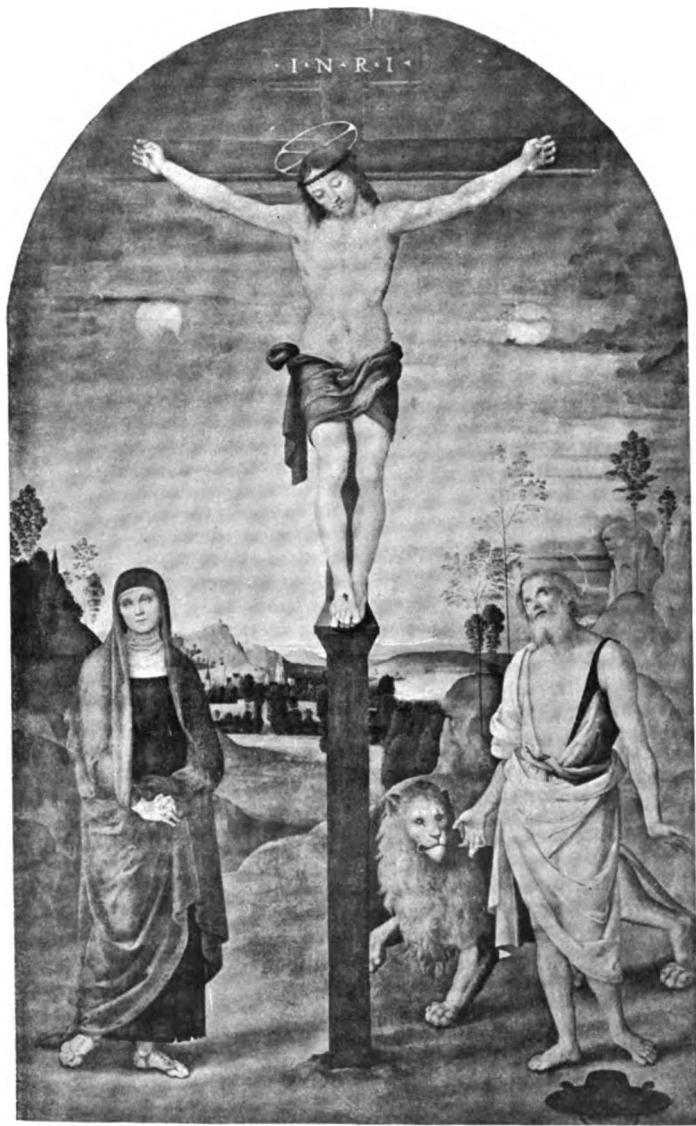
is the same design, with a slight alteration in two of the kneeling figures, and the addition of the three singing angels above, as that of the central panel of the Albani Nativity, now in the Torlonia Gallery in Rome. On the left side of the room the fresco under the first arch represents Temperance and Fortitude with warriors, and the second arched panel has Prudence and Justice, with figures of philosophers, and on the pilaster which divides them is a portrait of Perugino. The medallions and panels of the richly decorated ceiling contain representations of pagan divinities, and the heavenly constellations, the finest of which are the representations of Luna and Venus. While the whole of these celebrated frescoes are from the designs of Perugino, it is clear from the unequal execution that several assistants have been employed on the work.

The Room of Perugino in the Academy at Florence contains some of his finest paintings which he executed in 1500, when he was producing his best work. One of the finest is the celebrated "Assumption of the Virgin," with SS. Michael, Giovanni Gualberto, Dominic and Bernard (No. 57), which he painted for the monks of Vallombrosa in 1500, just after he had completed the Cambio frescoes. The angels and seraphs in this work are similar in pose and type to many in his other paintings, but the noble and beautiful figure of the Virgin has not been surpassed by any of Pietro's figures of the Madonna, and the four very fine figures of the saints rank among the best of his creations, where he has succeeded in

giving to each a distinctive individuality. This room also contains his picture of "The Agony in the Garden" (No. 58), which is admirable in composition and colour, and the early "Pietà," No. 56. In the same gallery, but in the Botticelli Room, there is a fine picture by Pietro of "The Crucifixion," with the Virgin and St. Jerome standing at the foot of the Cross, in a landscape after sunset (No. 78). This was painted about 1495, for the Church of S. Girolamo, Florence. The figure of Christ on the Cross is realistic and well formed, and the general colouring is in a warm but low tone.

About 1508 Perugino painted the ceiling decoration of the Stanza Incendio del Borgo in the Vatican with subjects of the Glorification of the Trinity. These works occupy the four circular compartments of the ceiling, but are inferior to his fresco decorations of the Cambio at Perugia. At this time the artists Sodoma and Peruzzi were also painting in the Vatican, the former adorning the ceiling of the Camera della Segnatura, and the latter that of the Stanza dell' Eliodoro. Here also Perugino found that his young pupil, Raffaelle, had been entrusted to paint frescoes on the walls of the room, the ceiling of which had been decorated by himself. It was therefore greatly to the credit of Sanzio that he had respect to the work of his old master, by suffering his ceiling frescoes to remain, as he also did in the case of Sodoma and Peruzzi's work in the other rooms.

In his late years Perugino was employed in



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painting various works at Siena, Assisi, Florence and Perugia, but in spite of a feverish industry, and perhaps owing to it, his later work bears many signs of a hasty and careless freedom, betraying the evidences of his declining powers.

BERNARDINO PINTURICCHIO (1454–1518). Bernardino di Betto, or Biagio, commonly called Pinturicchio, “the little painter,” was born at Perugia. He was in all probability the pupil of Fiorenzo di Lorenzo, but owed something in the formation of his early style to Bonfigli. In his more mature work he was very much influenced by Perugino and Luca Signorelli.

Pinturicchio was one of the greatest of the Italian frescanti of his time. He had a fine sense of decorative composition and of treating the wall spaces in harmony with the architectural features of the building. His faults at times were an overcrowding of figures in the groups, and of illustrating too many incidents in the one composition. Vasari, for some inexplicable reason, does scant justice to this painter’s work, and was more inclined to give the honours to other painters that in some cases rightly belonged to Pinturicchio. Other writers have followed Vasari in his mistaken judgment, but modern criticism has awarded to Pinturicchio a more deserved position as an artist of considerable power. He may not have been so great as Perugino, but at least his works are more free from mannerism than those of the latter Umbrian painter.

Bernardino and Perugino were for some time

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partners, and in this capacity the former accompanied the latter to Rome, where, as a partner or chief assistant, he helped Perugino in painting frescoes in the Sixtine Chapel for Sixtus IV. The fresco of "The Baptism of Christ," formerly attributed to Perugino, is the work of Pinturicchio, and also nearly all of the fresco of "The Last Days of Moses," which was formerly thought to be the work of Signorelli.

When his work in the Sixtine Chapel was nearly finished, Pinturicchio was selected by Cardinal della Rovere to decorate the ceiling of the choir and also two chapels in S. Maria del Popolo, Rome. He was engaged on these works until the year 1485, after which he decorated another chapel in the same church for the Cardinal Innocenzo Cibo.

The choir ceiling has a large central medallion, in which is painted "The Coronation of the Virgin"; in the angles are niches in which the four doctors of the church are represented in standing positions, and above each are shovel-shaped panels containing figures of sibyls. Between each of these panels are circular-shaped ones, each containing a figure of an Evangelist. The general proportion and design of this fine ceiling decoration affords ample testimony to the abilities and powers of Pinturicchio as a master in decorative design. There are doubts concerning the date of these ceiling frescoes, but most likely they were painted between the years 1505 and 1509.

The St. Jerome Chapel in S. Maria del Popolo was the first of the chapels decorated by Pintu-

ricchio, on the altar-face of which he has painted "The Adoration of the Shepherds," with a representation of the full-robed Cardinal kneeling before the Infant Christ. In five lunettes are scenes from the life of St. Jerome. In all these works the figures and their landscape settings are distinctly Umbrian in type and feeling. The second chapel, or oratory, was decorated after the death of Giovanni della Rovere, Duke of Sora and Sinigalia, in 1485, who built the oratory. His monument in the chapel consists of a rich white marble tabernacle, with a carving of the Rovere *Stemma*. The panels of this tabernacle and the rest of the chapel interior has been frescoed by Pinturicchio with scenes from the New Testament painted in colour, and in some cases in monochrome in feigned relief. Ornamental foliage, children, busts of prophets and angels, are painted on the vaulted ceiling. The whole work, however, has been much damaged by damp and neglect.

After completing his labours in this church, Pinturicchio was employed on various commissions in Rome until 1491, when he went to Orvieto, where he painted two prophets and two doctors of the Church in the cathedral, and was to have done other work, but he and the Orvietans quarrelled very much over the price of "gold and blue pigments," for use in the proposed decoration of the ceilings; in the end the painter's patience was exhausted, and leaving Orvieto he returned at the close of the year 1492 to Rome, where he was engaged at once to decorate the

suite of rooms in the Vatican Palace, known as the "Appartamento Borgia," for the newly elected Pope, Alexander VI.

These apartments consist of a suite of six rooms, the largest of which coincides with the dimensions of the Hall of Constantine above it, and is known as the Room of the Popes from its having been originally decorated with portraits of the martyred Pontiffs and other frescoes by Pinturicchio, which were destroyed by order of Pope Leo X (1518-22), and the room redecorated by Giovanni da Udine and Perino del Vaga, pupils of Raffaelle, with representations of pagan deities, the constellations, and stucco ornamentation on the ceiling. The walls are hung with tapestries, where mythological subjects are represented.

The Second Room is decorated by Pinturicchio with frescoes of "The Nativity," "The Adoration," "Resurrection," "The Assumption" and "Ascension." At the left side of the Resurrection fresco there is a fine kneeling figure of Pope Alexander VI, evidently painted by Pinturicchio himself. The scene is represented in a dark landscape.

The Third Room is the best decorated of the suite, and contains more work from the hand of Pinturicchio than any of the others. The whole of the wall opposite the window is taken up with the fresco of "St. Catherine disputing before Maximianus." This is a dignified and well-balanced composition and a most interesting and rich wall decoration, and is entirely the work of Pinturicchio. In the centre of the picture is a

representation of the Arch of Constantine. The Emperor, before whom St. Catherine is standing, is seated on the left, while around the throne are standing the doctors and groups of quaintly dressed and turbanned figures. The disputing Catherine is well drawn and finely painted, and is said to be a portrait of Lucretia Borgia. The figures in this work are well proportioned, and the faces for the greater part appear to be portraits. A considerable quantity of low-relieved and gilt stucco work appears in the architectural parts of this fresco, as well as in the embroidery of the dresses and other ornamental details, the use of which found great favour with Pinturicchio, especially in his large wall and ceiling decorations, and which was a tradition inherited by him from the Sienese and Umbrian painters. Vasari and certain purists in painting condemned the use of gesso or stucco relief ornamentation, but this may have been simply because Pinturicchio was fond of using it in his frescoes. It cannot be denied that it has given an added strength, richness and emphasis, and has assisted in augmenting and intensifying the decorative effect of these great wall and ceiling frescoes. The general colour of this work is a harmony of azure and gold.

Fourth Room. The frescoes in this room are devoted to allegorical representations of the Seven Liberal Arts—namely, Music, Grammar, Dialectics, Rhetoric, Astronomy, Arithmetic and Astrology. Here again the general colour scheme is blue and gold. The subject of “Music” is very

fine in colour and composition and is the best of the series. The central and refined figure of Music is seated on a throne playing a violin, two angels behind hold up the drapery of the throne, at the left boys and youths are playing on musical instruments on the steps, girls and an old man are singing on the right, and in the background is a terrace and landscape beyond.

Fifth Room. This room has been called the Room of the Creed, owing to the lunettes having twenty-four half-length figures of the apostles, prophets and sibyls, who hold ribbon scrolls on which are inscribed portions of the Creed. Most of the work here, if not all, has been executed by pupils from the designs of the master.

Sixth Room. This apartment is known as the Room of the Sibyls. It is decorated with a series of three-quarter length male and female figures, prophets and sibyls, arranged conversely in the three lunettes of the vaulted coves on each wall. The planets or constellations occupy the spandrels of the springing curves of the ceiling, while below each are allusive incidents to each constellation. Some of these are beautiful compositions, but have been much injured by repainting.

For a great number of years the Borgia apartments had been locked up and not used, and the frescoes were practically ruined by damp or great neglect, but during the years 1889-97 they were carefully cleaned and restored by the artist L. Seitz.

The frescoes of the Borgia apartments were finished in 1495, and the extraordinary amount of

work done in the short space of three years conclusively proves that a great number of assistants must have been employed to carry out this vast undertaking so rapidly, and this is all the more surprising when we must remember that part of this time Pinturicchio was away at Orvieto, in the year 1498, when he painted some frescoes in the Duomo of that city.

From the year 1496 till 1500 he was engaged on many commissions at Rome, among which we may mention his decoration of the Buffalini Chapel in S. Maria Ara Coeli, some large decorations in fresco in the apartments of the Castle of S. Angelo, the ceiling of the Sacristy of S. Cecilia in Trastevere, and the large decorative landscapes, depicting Italian cities on the walls of the Belvedere of the Vatican.

During this period he also made occasional visits to Perugia, where he painted a good many altar-pieces. In the year 1501 he decorated the Baglioni in the Cathedral of Spello with frescoes representing "The Adoration of the Holy Child," on the wall opposite the entrance; "Christ in the Temple," painted on the right wall, and the subject of "The Annunciation" on the left, where he introduced the portrait of himself and his signature, while on the ceiling he painted four sibyls.

We have already made mention of Pinturicchio's chief works, and of his influence in Siena, where in the year 1508 he began the important decorations of the Piccolomini Library (see Chapter X, pp. 174-178), and spoken of his design

of "The Ship of Fortune" for the pavement of the Cathedral of Siena (p. 160) in 1505. An interesting tempera painting of the head of a young man by this master is now in the Dresden Gallery, No. 41. This work is a valuable example of Pinturicchio's technical methods of tempera painting, and has been fully described in the first volume of this work, Chapter VII, pp. 149-50.

LO SPAGNA (active 1500-1528). This interesting painter belonged to the Umbrian school, and was a pupil of Perugino and perhaps also of Pinturicchio, but he was greatly influenced by Raffaelle, whom he would have met in Perugino's studio. His real name was Giovanni de Pietro, but he was called Lo Spagna, or Spagnuolo, from his nationality, but though a Spaniard by birth, his artistic education was entirely Italian. Much of his work bears the impress of Perugino's and of Raffaelle's earlier manner in such a degree that it has been assigned to one or the other of these two painters. Mr. B. Berenson seems to have made the most startling discovery in this connection, as he argues, in a very able manner, that the celebrated Caen "Sposalizio," which every writer and all the artistic world formerly ascribed to the hand of Perugino, is really the work of Lo Spagna.¹ Not only have we been educated to believe that this picture is a work by Perugino, but it has even been described as his masterpiece. It is difficult

¹ See B. Berenson, *Caen Sposalizio, Study and Criticism of Italian Art*, 1910.

to get over the facts as related by Passavant, namely, that Raffaelle borrowed much of the general ordering of his "Marriage of the Virgin" from Perugino's "Sposalizio."¹ The latter picture, he says, was painted by Perugino in 1495 for the Cathedral of Perugia, and that Raffaelle, when commissioned in 1504 by the monks of the Church of the Franciscans at Città di Castello to paint "The Marriage of the Virgin" (now in the Brera at Milan), was either asked by the monks for a similar painting to that of Perugino, "or else Raffaelle, induced by the beauty of that work, thought it right to imitate it."

Lo Spagna's work, though often captivating in form and colour, is inferior to Perugino's. There is a lack of originality in his efforts, as his creative powers were very limited, but he shows great skill in technical methods. His colouring was at times much brighter and more crude than that of the masters he imitated, but it lacked, for example, the rich golden harmony of Vannucci's work, and was more like the colouring of Pinturicchio.

This painter lived the greater part of his life at Spoleto, and painted many frescoes in the churches of that town and in the neighbouring places, Trevi, Todi, Narni, Gavelli and Eggi, and also at Assisi and Perugia. One of his earliest existing works is a "Nativity" that was painted for a convent near Todi, and is now in the Gallery of the Vatican. This is painted in oil, but in respect to the drawing and colouring is a very

¹ Passavant, *Raphael of Urbino*, p. 45: London, 1872.

moderate production, but has, however, an air of spaciousness and a group of finely drawn angels at the top of the picture. Another characteristic work by Lo Spagna is the picture, No. 19 in the Gallery of Perugia, of "The Madonna and Child with four Saints," who stand around the Virgin in very natural attitudes. The angels above are of the usual Peruginesque type. In the drawing of the forms and draperies of the Virgin and Child there are strong reminiscences of the softness and beauty of Raffaelle's work, while the art of Perugino and Pinturicchio is reflected in the other parts. These are the three masters on whose shoulders Lo Spagna often climbed. But if he did borrow light from these three gifted men, it must be admitted that his ability and cleverness are shown by his admirable and judicious manner of using it for the illumination of his own work.

Spagna was made a citizen of Spoleto in 1516, and was elected head of the painters in that place in the following year; but he must have lived in Spoleto many years previous to this date, for in the year 1507 he was commissioned to paint a "Coronation of the Virgin," a favourite subject of his, for the Reformati of Monte Santo di Todi. This work was not finished before 1511, and has now found a resting-place in the Municipal Gallery of Todi. Although it is perhaps the most important work of this master, it is more or less an adaptation of Domenico Ghirlandaio's great tempera painting of the same subject, which was executed for the Church of

S. Girolamo at Narni in 1486, and is now preserved in the Municipal Gallery of that town. This altar-piece, though Umbrian in its method of execution, is practically a copy in its composition of the Florentine master's work, and affords another illustration of Spagna's peculiar and successful powers of adaptation. A simple and pleasing Raffaellesque work is his fresco of "The Virgin and Child with SS. Francis, Jerome, Catherine and Brizzo," which once adorned the Citadel of Spoleto, but is now in the Municipal Gallery.

The Chapel of S. Stefano, in the left transept of the Lower Church at Assisi, contains a very fine altar-piece painted in oil by Lo Spagna and finished in 1516. This is one of his finest works. In many respects it is distinctly Raffaellesque, especially in the graceful figure of the Virgin and in the beautiful and chaste figure of St. Catherine. The Virgin is seated with the Infant on an elevated throne, and around her are six saints standing in dignified attitudes, while above, in the clouds, are two angels kneeling in adoration. At Assisi also, in the Chapel of S. Bonaventura in S. Maria degli Angeli, there are some important frescoes painted by Spagna about this time, which form the decoration of the cell in which it is said St. Francis died. In this cell there is a fine statue of the saint by Luca della Robbia. The frescoes represent portrait figures of various Franciscan saints; most of them are studied from nature. They are all drawn and modelled with great vigour, and the

colour scheme is an unusually rich and forcible arrangement of harmonious tones.

In the Church of S. Giacomo, near Spoleto, the frescoes of the choir were painted by Lo Spagna, with some assistance, and were finished about 1526–27. The “Coronation” fresco which adorns the apsis is another adaptation of Ghirlandaio’s “Coronation” design at Narni, while some of the figures in the horizontal rows of sibyls and saints are adaptations of similar ones in the more important fresco by Filippo Lippi in the choir of the Cathedral of Spoleto, which the latter master left unfinished at his death in 1469. Spagna’s frescoes in S. Giacomo, though now in a very damaged state, show that they have been executed with his customary vigour and carefulness. These are the last known works of this painter, who died some time between 1528 and 1580.

Among other Umbrian pupils and followers of Perugino and Pinturicchio may be mentioned the names of Giannicolo Manni, active about 1498–1544; Eusebio di San Giorgio, active from 1492 till 1527; and Gerino of Pistoia, active 1502–1529, all of whom, however, were overshadowed in ability by the great Umbrian masters from whom they drew the greater part of their inspiration.

CHAPTER XIII

PAINTERS OF BOLOGNA, FERRARA, MODENA, VERONA, PADUA AND VENICE : FOURTEENTH CENTURY

LIKE the early Umbrian and Sienese painting, that also of Bologna was derived from miniature painting and mosaics. Malvasia, the Bolognese writer, in his *Felsina Pittrice* (1698) states that the miniature painter Franco Bolognese founded the art of painting in Bologna, his native city, and also that he was the pupil of Oderisio, the early miniature painter of Gubbio, both of whom are mentioned in the eleventh canto of Dante's *Purgatorio*.¹ There are, however, no authentic works by Franco in existence, and it is only a conjecture at best as to whether he ever did live at Bologna. After Franco comes the painter whose name is given as Vitale, who painted two pictures of "The Madonna," that bear the dates of 1320 and 1345, and are now in the Gallery of Bologna.

Early miniaturists and painters bearing the names of Lorenzo, Simone, Jacopo and Cristofano are mentioned by Malvasia as some of those who worked at Bologna in the fourteenth century, and whose work was founded on the

¹ See p. 188.

Sienese school. Simone of Bologna was known under the name "de' Crocifissi," probably for the reason that nearly all of his works were painted Crucifixes. In the third chapel behind the choir in S. Giacomo Maggiore at Bologna there is a large painted "Crucifix" by Simone, and a rudely painted fresco of "The Virgin and St. Ursula" in the seventh of the eight different edifices that compose the Church of S. Stefano in Bologna is attributed to him.

Lippo Dalmasi, who is said to have been a pupil of Vitale, was a more important painter than any of the above mentioned. Two works of his may be seen in the Gallery of Bologna, numbered 225 and 500, both of which have the subject of "The Coronation of the Virgin"; the latter of the two is a carefully finished work and bears the date of 1894.

We now come to the painter named Jacopo degli Avanzi of Bologna, who worked at the close of the fourteenth century, and who has often been confounded with Jacopo d'Avanzo, the Paduan artist, who painted some of the frescoes in the Capella S. Giorgio at Padua, in collaboration with Altichiero of Verona, about the same period (1877). Vasari and others have credited Jacopo of Bologna as the painter who worked at Padua with Altichiero, and were evidently not aware of the existence of another artist of the same name, who was possibly a native of Padua, but whose style in painting was formed on the school of Verona, and who was also strongly influenced by Giotto and the Florentine

school. Jacopo of Bologna, however, though perhaps the most talented of his Bolognese contemporaries, shows in his work all the characteristics of the early school of Bologna, so it may be said that the authentic work of these two painters is divergent in style, and has very little in common. Three works by Jacopo of Bologna may be seen in the Academy of that city—namely, a “Crucifixion” (No. 160), which is the upper part of an altar-piece, and two damaged panels, divided into small spaces, with scriptural subjects, Nos. 159 and 161. There is also a signed “Crucifix” by this painter in the Colonna Gallery at Rome. Though an interesting and carefully painted work, the drawing of the figures and the expressions denote more of the intensity of grief than the dignified pathos of sorrow.

Tomasso da Modena was an early master of some importance, who is said to have been born at Treviso, but whose father, named Barisino, was a native of Modena, and also a painter of that city. His birth-date is not known, but he died in 1379. He always added Modena to his name on his works, and it may be said he was the most capable among the Modenese artists of his time, who as a rule were only of mediocre talent. He was commissioned in 1352 to paint some frescoes in S. Niccolò at Treviso, where, on the pillars of the church, he painted some figures of saints, and portraits of Dominicans in the chapter-house.

He visited Prague in 1357, and about this

time he was employed by the Emperor Charles IV to decorate the Castle of Carlstein. A picture of his of this period is "The Virgin and Child between Wenceslaus of Bohemia and S. Palmarius." This work, which was for a long time in the Gallery at Vienna, has been returned to the Castle of Carlstein, for which it was originally painted. It is inscribed with the painter's name, "Thomas de Mutina." Kugler ascribes to him the frescoes in the chapel of the Carlstein Castle, and speaks of the panel in the recess of the altar as "a picture of great sweetness, especially as regards the principal figure (the Virgin), the head of which partakes more of the Sienese character."¹ He also mentions a very carefully executed "Vera Icon" of mild expression in the Cathedral of Prague. In the Gallery of Modena there is an altar-piece with six compartments by Tommaso, having the subjects of "The Madonna" and various scriptural scenes, but this work has greatly lost its original character by much repainting.

The painter known as Barnaba of Modena, who worked 1367–1380, was a contemporary of Tommaso. He was influenced more by the schools of Siena and Pisa than by the local schools of Modena and Bologna. He had even a greater fondness for the old Byzantine methods and types than many of the early Sienese. In his figures of the Madonna he invariably clung to the traditional type, though to the newer and

¹ Kugler, *Handbook of Italian Schools*, Part I, pp. 170–71 : Murray, 1855.

prevailing manner in his more naturalistic treatment of saints and other figures. His favourite subject was "The Virgin and Child," to the representation of whom he always gave an affected grace of pose and the fixed expressions common to the early Sienese pictures of the Madonna. His draperies, particularly those of the Virgin, have the old "liney" and inflexible Byzantine character, but he excelled in his pictorial composition, as he always succeeded in placing his figures in a proportionate regularity in regard to the space enclosed by the framing. This, with rich and transparent colouring, copious ornamentation and use of gold lines to heighten the draperies, give to his works a decorative beauty that equalled the best work of the early Sienese. On his paintings, which are very rare, he has inscribed "Barnabas De Mutina Pinxit." His earliest existing work is the half-length "Virgin and Child" in the Städel Gallery at Frankfort, which he painted in Genoa, where he went to live in 1867. The flesh tints in this work are of a general warm olive tone, which has been obtained by painting the lights in a stippled method over a verde preparation, and by glazing both lights and unconvincing shadows with transparent rosy tints, the usual method followed by the Sienese. Like the latter, Barnaba was extremely reticent in his use of shade or shadow in his work, consequently it is extremely flat in general treatment. A similar work to the above is now in the Gallery of Berlin, which he painted in 1869. It is much damaged and

very dark in tone. In the year 1870 he painted a picture of "The Madonna" for the Church of S. Domenico at Turin, which is now in the Gallery of this city.

Barnaba went from Genoa to Pisa in 1880, where he may have been invited to work on the S. Raineri frescoes in the Campo Santo; however, he painted several altar-pieces for the churches of Pisa and the district, two of which are now in the Museo Civico of Pisa, transferred from S. Francesco and from the suppressed monastery of S. Giovanni.

The picture by him in the Modena Gallery is a good example of his style and work, and there is a small and interesting picture of his in the National Gallery with the subject of "The Pentecost." The Virgin and the apostles are seated in a room, with their hands folded in prayer. Their heads are encircled with gold nimbi, from which arise tongues of fire.

Gelasio de Niccolò was one of the earliest painters of Ferrara, and is mentioned by Lanzi, who, quoting from an old Memorial, says that Gelasio was employed by Azzo d'Este, first lord of Ferrara, in 1242, to paint a picture of "The Fall of Phaeton," and that the same painter was commissioned by Filippo, Bishop of Ferrara, to paint an image of Our Lady and an ensign of St. George. It was also stated in the Memorial that Gelasio was a pupil of Teofane of Constantinople, and doubtless from the latter circumstance Lanzi suggests that "the Ferrarese school took its twin origin, so as to say, with

that of Venice."¹ Vasari mentions that Giotto was employed in the service of the lords of Este to paint in the palace at Ferrara, now the university of that city. If this is correct, there is nothing left of such work, except some doubtful fragments, which can hardly be the remains of Giotto's work, but it may be inferred that if he did work there his influence would have been seen in the work of the local painters.

The Ferrarese painter known as Antonio Alberta da Ferrara studied in Florence, where he was a pupil of Agnolo Gaddi, and was born a few years previous to 1380, but his work more properly belonged to the fifteenth century. He painted some frescoes in the Palazzo Estense, at Ferrara, about 1438; these are no longer in existence, but a fresco ascribed to him with the date of 1438 still exists in the inner choir of the Church of S. Antonio Abate at Ferrara, and an altar-piece painted in tempera, signed and dated 1489, is now in the sacristy of S. Bernardino, near Urbino. In the old Chapel of the Bolognini in S. Petronio are some frescoes by Antonio which were formerly assigned by Vasari to Buffalmacco.

Throughout the Lombardo-Venetian territory, embracing the cities of Verona, Padua, Milan and Venice, painting, in its aims and methods, during the thirteenth century and into the first half of the fourteenth, continued to present the traditional types of the Italo-Byzantine style, except in a few isolated instances. The old

¹ Lanzi, vol. iii, p. 185.

traditions were strongest in the early Venetian art, and it was chiefly owing to this that the painters of Northern Italy found it so difficult to break away from the older methods, in spite of the Florentine influence that the art of Giotto might have been supposed to exercise through his great works in the Chapel of the Arena at Padua and his long residence there. Even if he did visit Verona and Ravenna, and work at those places, his influence does not appear to have been great or lasting, if we except the work of Altichiero of Verona, who, however, worked chiefly at Padua.

Altichiero was the most eminent master of the early Veronese school, who worked in the latter half of the fourteenth century. Another form of his name was Aldigieri da Zevio. He is mentioned by Vasari as being the familiar of the lords of the Scala of Verona, where he painted, besides many other works, the great hall of the palace, depicting there "The War of Jerusalem," and portraits of many great men of the time, particularly of the Scaligeri. Among the portraits was one of Petrarch.

Vasari goes on to say that Jacopo Avanzi, a Bolognese painter, was Aldigieri's competitor, and that the former executed some frescoes above the works of the latter "in such a happy style that Mantegna praised them as rare productions." Unfortunately, there are none of these frescoes described by Vasari now in existence. This writer also states that Jacopo of Bologna worked with Altichiero of Verona in

painting the Chapel of St. George at Padua. The chapel, though dedicated to St. George, contains, besides the scenes from the life of that saint, others illustrating the legends of St. Catherine and St. Lucy, numbering altogether twenty-one compositions. The frescoes of "The Crucifixion" and "The Coronation of the Virgin" occupy the altar wall. On the right wall, below, is "The Legend of St. Lucy," and above is "The Legend of St. Catherine," while on the left wall, above and below, is depicted "The Legend of St. George." The entrance wall is adorned with frescoes representing "The Flight into Egypt," "The Adoration of the Magi" and "The Nativity."

The decoration of the Chapel of S. Felice in the right transept of Sant' Antonio, the sepulchral Church of St. Anthony of Padua, was completed about 1876, just before the work was undertaken in the Chapel of St. George. On the wall behind the altar in S. Felice is painted, in three compartments, the subject of "The Crucifixion," and in the lunettes above and in others on the side walls are a series of frescoes representing scenes and incidents in the life of St. James. These important frescoes of both chapels have suffered much through damp, neglect and other causes, and have at various times been repainted in parts. Those of S. Felice were skilfully cleaned and restored by the artist Ernst Förster in 1840.

There have been endless arguments and much controversy in reference to the claims of

Altichiero and Avanzo respecting the parts taken by each in the painting of these two chapels, which remain as monuments to the genius and ability of both painters, and although the dispute is still going on, the consensus of modern criticism favours the opinion that Altichiero was responsible for the designs of the subjects in both chapels, and that he carried out the work with the help of his extremely able assistant, Jacopo d'Avanzo.

There is little or nothing known of the antecedents or of the masters of Altichiero or Jacopo d'Avanzo, but we can say from the style and quality of their work that they were worthy followers of Giotto and were much influenced by his work, whether they had seen some of it at Verona or only that of the Arena Chapel at Padua. In the second chapel on the right in Sant' Anastasia at Verona the frescoes of the knights of the Cavalli family kneeling before the Virgin are assigned to Altichiero.

Giusto di Giovanni, known as Justus of Padua (13—?—1400), was a Florentine of the family of Menabuoi. He was born at Florence in the early part of the fourteenth century, and died in 1400. His style was based on the work of Giovanni da Milano and Giotto, whose work he had studied at Padua. Justus settled at Padua in 1375, where he was made a citizen of the city. Previous to this he had painted some important works. There is a work by this painter in the National Gallery, which is signed and dated 1367.

This is a small triptych, No. 701, carefully painted in tempera, and very fresh in colouring. The wings of the triptych are painted on both sides with sacred subjects, the principal of which is "The Coronation of the Virgin." The Giottesque frescoes of the Baptistry of Padua are ascribed to Giusto, also an altar-piece in the side chapel, where the Virgin and Child is represented with saints and the doctors of the church, and the frescoes on the walls of this chapel are the works of Giusto and his assistants. In the year 1870 this painter decorated the Chapel of St. Augustine in the Ermitani at Padua with frescoes representing the Liberal Arts and the Vices and Virtues, works which have been referred to by Vasari and other writers, but they no longer exist, as the walls of this chapel were destroyed in 1610. Designs for these frescoes, however, are preserved in a manuscript now in the Galleria Nazionale at Rome.

Guariento was a painter of Padua. He was born in that city, and lived there during the early and middle period of the fourteenth century, but was not an artist of any great ability. His efforts were not much in advance of the old Italo-Byzantine school. In the year 1365 he decorated the great Council Hall at Venice with monochrome paintings representing a Paradise, and also scenes of the War of Spoletti. In course of time the spaces occupied by these works were repainted with similar and in some cases different subjects by Gentile da Fabriano, Bellini, Titian and Tintoretto. When

the latter's great oil-painting of "The Paradise," the largest canvas picture in the world, was taken down for cleaning and repairs in 1908, the great monochrome of the same subject by Guariento was still found on the wall behind. At Bassano, in the Convent of S. Francesco, are some frescoes ascribed to him. In the Ermitani at Padua he painted various monochromes and coloured works, subjects from the life of St. Augustine, all of which have been restored very much.

Twenty-nine panels painted in tempera by Guariento are now preserved in the Municipal Gallery of Padua. These panels once formed the ceiling decoration of the chapel in the Castle of Carrara. They consist of paintings of the Virgin, angels and saints, and are good examples of this painter's work.

Painting in Venice from the earliest times until a period well within the fifteenth century remained in an unprogressive state. The painters of Venice and neighbouring districts were the last in Italy to discard the old Byzantine traditions, and if we seek for an explanation of this conservatism we shall find that it is due to various causes and circumstances among which, to begin with, is that the Venetians themselves were of a decided oriental ancestry, and that they maintained a long and close intercourse with the Eastern nations in trade and commerce, and they naturally clung closely and more tenaciously

to old forms and long-accepted types of art, and were the last of the Italian States to feel the Florentine and Western influence. The city of the lagoons was originally a settlement of people who had come from the East, who had brought with them a love of colour, and of everything that appealed to the senses, which was reflected in the gaiety and splendour of their dress, decoration of their public buildings, mosaics, carpets, enamels, illuminated books, banners, and the sumptuous pomp of public ceremonies. Although the Venetians had inherited their love of colour which has always been a great feature of their art, the early Venetian painting was more positive and more barbaric than harmonious; for it was not until the time of the Bellini, who were strongly influenced by the Florentine, Sienese and Umbrian painting, that we find in Venetian painting a more cultured expression of colour harmony. Gentile da Fabriano the Umbrian painter, and later Antonella da Messina, had a great influence in the development of both form and colour in Venetian painting, which in the Renaissance became renowned above all the Italian schools for the glory of its colour. In the twelfth and early thirteenth centuries Venice had many old painters, who also designed for mosaics, tapestry, miniatures and enamels, all of whom followed the Byzantine traditions.

Paolo, or Paulus, who inscribed his name as "Paulus de Venetiis" on his works, was a painter of the early Venetian school, and is responsible

for the design of the altar-piece that covers the *Pala d'Oro*, the altar front in St. Mark's, Venice, which is enamelled on plates of silver and gold. The painted altar-piece by Paolo represents the dead body of Christ, apostles, and incidents from the life of St. Mark, but it has been so much repainted that the outline only can be ascribed to Paolo. The date of its original execution is 1845. Another work, either by Paolo or a painter of the same name, is that of "The Virgin and Saints," now in the Pinacoteca of Vicenza, which is dated 1828. There are records of other works by this painter, but which cannot now be traced.

A more important painter was Lorenzo Veneziano, who is represented by several works in the Academy of Arts at Venice. One of these, his earliest, is an altar-piece, No. 10, with the subject of "The Annunciation" in the centre, and above it "God the Father in Benediction, with various Saints," which was painted for the Church of S. Antonio of Castello in 1857. Two others in the Academy were painted in 1871, one of which is a painting of a series of six saints, and the other is an "Annunciation"; both are signed and dated. The best work from the hand of Lorenzo is a fine altar-piece, now in the Museo Correr at Venice. This work represents the Saviour enthroned in the midst of apostles, and with angels around the Saviour's head. The Redeemer gives the keys to St. Peter. In this work the drawing of the forms and drapery

shows a considerable advance on that of the earlier types, and an improvement in colour and technique. Its present lustrous surface may have been given to it by subsequent varnishing, as in this respect it is quite different to Lorenzo's other works, which are noted for the dry and solid treatment of the tempera painting.

The Venetian painter Niccolò Semitecolo was in every respect the best artist of the fourteenth century in Venice. His earliest work was executed about the middle of the century, and his latest after the beginning of the fifteenth. His first known painting is signed and dated 1351, but this date is considered doubtful. The picture is "The Coronation of the Virgin," and is now in the Academy of Venice. In 1367 he painted an important altar-piece representing "The Virgin and Child with the Trinity," where the Eternal holds the Saviour, whose arms are outstretched in the form of a cross. There are also several scenes of St. Sebastian's trial, martyrdom and deposition. This work, which is now in the library of the chapter-house of the Duomo at Padua, shows considerable power and vigour in the drawing and in the manipulation of the colours, but like most of the contemporary work retains much of the form and feeling of the old Greek manner. Later works signed and dated by Semitecolo show an inferiority to the last-mentioned altar-piece, one of which, a "Madonna and Child with Angels," is in the Museo Correr, and is dated 1400. Similar old paintings which

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are quite in the manner and style of Semitecolo's work are signed with the name of "Nicholas," and in all probability they have been painted by Niccolò Semitecolo, or by assistants working under his direction.

CHAPTER XIV

FLORENTINE PAINTERS OF THE FIFTEENTH CENTURY : MASOLINO, MASACCIO, FRA ANGELICO, UCCELLO, DOMENICO VENEZIANO, CASTAGNO, FILIPPO LIPPI

MASOLINO (1383-1447). We have been informed by Vasari that this Florentine master was the pupil of Jacopo Starnina (1354-1408 ?), although there is nothing but records of Starnina's work left. If the latter's work should have had a natural resemblance to that of Antonio Veneziano, which is more than likely to have been the case, seeing that he was a reputed pupil or follower of Veneziano, we may come to the conclusion that Vasari's statement is correct. Masolino's style and methods have been founded on Veneziano's work, and he may have derived them through Starnina, the follower of Veneziano.

The art of Masolino and also of Masaccio, his great pupil, have much in common with that of the painter of the lower series of the Raineri frescoes in the Campo Santo at Pisa, and of the ceiling paintings of the Spanish Chapel, both of which are now ascribed to Antonio Veneziano.

Florentine painting, as represented by Giotto, was linked up at the end of the fourteenth

century by Veneziano and Masolino to the fifteenth, and carried on further into the latter century by Masaccio and *Fra Angelico*.

Masolino, whose full name was Tommaso di Cristoforo di Fino, was born in 1383 at Panicale in Colle di Val d'Elsa. An early work by Masolino is the picture of "The Madonna," now in the Kunsthalle at Bremen, which he painted in the year 1428, the same year in which he was admitted to the Painters' Guild of Florence, and when he was living in the S. Felicità quarter of that city. Mr. Berenson, however, is to be credited with the discovery of a still earlier work by Masolino, the date of which he gives as about 1420. The picture is a charming composition, representing the Madonna and Child, with two small angels at each side, the Eternal above, and below Him the Dove. This "Trinity" is in the Munich Gallery, No. 1019, and has been catalogued as a Florentine work of 1440. A no less interesting work is the fresco in the Baptistry at Empoli, a "Pietà," which formerly has been ascribed to Masaccio; but a work of much more importance is another fresco painted by Masolino in a recess in the Church of S. Stefano at Empoli, in form of a pointed arch. The subject is "The Madonna and Angels," and is considered by Mr. Berenson to be a work of great refinement and beauty, the colouring of which he describes as "of a radiant splendour quite unparalleled elsewhere in Tuscan painting."¹ Mr. Berenson also assigns to Masolino the large and

¹ B. Berenson, *Study and Criticism of Italian Art*, p. 86.

interesting decorative panel of "The Annunciation," now at Gosford House, the Scottish seat of Lord Wemyss.

Masolino was engaged shortly after 1423 by Filippo Scolari to do some work in Hungary, where the great Florentine soldier and statesman had become Obergespann of Temeswar in Hungary, known also as "Pippo Spano," the Conqueror of the Turks. He built churches and palaces in his adopted country and invited Florentine artists to decorate them; but there is no work left to mark the stay of Masolino in Hungary, except for a record of the year 1427, which states that this painter was paid the sum of 860 florins for certain work he had done there for Scolari. His benefactor died in 1427, and Masolino shortly afterward left Hungary and went to paint frescoes for Cardinal Branda in the choir of the Collegiate Church of Castiglione d'Olona, near Milan, in 1428. These works are very much injured, as they were for many years hidden under a coat of whitewash. The colours of the draperies are almost obliterated, some are quite gone, the outlines only remaining, which, however, give some idea of Masolino's composition. The drawing in these frescoes shows how Masolino must have studied nature, especially in the case of some foreshortened figures. In the subject of "The Nativity," where the Virgin in the centre kneels before the reclining Infant, the very finely drawn figure of Cardinal Branda is represented kneeling on the right, with his hands joined in

prayer, while St. Joseph kneels on the left. The features of both these figures are noble and life-like.

The Baptistry, close by the church, was also decorated by Masolino with scenes from the life of St. John Baptist. This edifice is oblong in plan, with a similar shaped but smaller tribune attached at the end. On the principal ceiling, which is divided by diagonals, are paintings of the four Evangelists, and on that of the tribune is the Saviour surrounded by a host of angels. The original blue ground of the ceilings has now gone, and the other colours have blackened very much. On the left wall of the tribune is the subject of "St. John preaching"; in the lunette and sides of the end wall is "The Baptism of the Saviour," and on the right wall is the fresco of "St. John in Prison." With the exception of "The Dance of the Daughter of Herodias" and the picture where Zacharias writes the name of his newborn son, the frescoes have nearly all disappeared. What is left of the work which formerly covered all the walls and ceilings shows the bold and decisive style of Masolino's drawing, and although the general arrangement of the figures and grouping did not reach the standard of the great maxims of Florentine composition, there is much careful and searching drawing in the individual figures, the heads especially being of great beauty and interest; and where groups of people are represented great care has been taken to give each figure its distinguishing features of youth, manhood, or old age. The

laws of perspective have either not been fully understood by Masolino, or have not been always carried out in a truthful manner. Where the figures of angels and female features have been rendered by Masolino, they appear to have a close resemblance to those in Fra Angelico's works.

This master was an excellent painter in fresco, and has been highly praised as such by Vasari. He painted usually in a thin and transparent method on a white ground, by which means he obtained great luminosity and brilliancy of colouring. He used greenish-grey shadow tints, but inclining to a warm tone, with rosy-yellowish lights, and modelled his light and shade in hatchings and stipplings, manipulated in lines that followed the natural curves and forms of the muscles, but as his shade hatchings were sparingly used the flesh forms were rather flat than rotund in appearance. His technical methods in fresco painting were similar to those adopted by Antonio Veneziano, which he may have learned from Starnina, his own reputed master, and pupil of Veneziano. Although by this method of his technique Masolino was enabled to get effects of transparent brilliancy and great delicacy, his work lacked the vigour and robustness of his pupil Masaccio, who adopted the method of painting with a greater impasto, and who showed in his work more fusion of the tones in the passages from light to shade. Masolino draperies were in some cases loose and calligraphic-like in the design of the lines of the folds, and in others

the drapery fitted the body too tightly, showing an incomplete emancipation from the traditional methods of drapery drawing. They had not, for example, the massive breadth and organic or functional construction of Masaccio's more naturally drawn draperies. The oriental-like turbans, and large and quaint head-dresses, were curious and common features in Masolino's paintings.

The frescoes in the Chapel of St. Catherine in S. Clemente, Rome, now much repainted, were formerly attributed to Masaccio, but are now believed on good authority to have been originally the work of Masolino and his assistants. It has always been a great difficulty to definitely assign to the right person certain important works that broadly resemble each other in general character and form, as Masolino's and his pupil Masaccio's work sometimes do, and especially when expert authorities of former days have differed in their assertions and conclusions in this respect. It is almost impossible to allocate correctly certain parts of a work to the master's hand and others to the pupil's, especially when it is known that both master and pupil worked together in the painting of the same fresco or picture. We shall notice Masolino's work in the Brancacci Chapel of the Carmine, Florence, when now treating of the life and work of Masaccio.

MASACCIO (1401-1428). The full name of this great Florentine master was Tommaso di Ser Giovanni Guidi. He was the son of a notary of

the family of Scheggia, and was born at Castel S. Giovanni di Val d'Arno. He was the pupil of Masolino, but influenced by the sculptor Donatello and the architect and sculptor Brunelleschi, whose works he evidently admired on principle, and by doing so was able to imitate in his painting something of their design and spiritual breadth, without losing anything of his own originality.

Masaccio's share in the advancement of Florentine painting was greater than that of any other artist of his time, and might have been still greater if he had not died at the youthful age of twenty-seven. His wonderful talents were shown at a very early age, for he was not much more than nineteen when, as an accomplished painter, he was elected a member of the Guild of Speziali at Florence. Lanzi says of Masaccio, that "he was a genius calculated to mark an era"; and Vasari says, "what was executed before his time might be called paintings, but his pictures seem to live, they are so true and natural," and in another place he adds, "no master of that age so truly approached the moderns."

His early works, executed in Florence, and mentioned by Vasari, have for the most part been lost, and those assigned to him by the same writer in the Church of S. Clemente at Rome, which had been placed among his early works, have now, as before stated, been given to Masolino. Masaccio's great and noble works in fresco are the principal decorations of the

Brancacci Chapel in the Church of the Carmine, Florence, which he began about 1428, and worked on them until 1428, the year of his death, leaving the work unfinished. Some of the frescoes in this chapel were painted by Masolino, and others were added in completion of Masaccio's work by Filippino Lippi many years after, about 1484-85. Formerly the whole of the chapel, with the exception of the frescoes by Filippino Lippi, was believed to have been the work of Masaccio, although Vasari has said that the latter was employed to finish the decoration "commenced by Masolino da Panicale, of which he had completed a certain part."

It is generally now agreed that Masolino painted the following frescoes in the Brancacci Chapel—namely, "Adam and Eve under the Tree of Knowledge," on the right pilaster of the entrance; "St. Peter healing Tabitha," upper course of the wall to right of entrance; "St. Peter's Sermon," upper course of end wall, left of altar. Those now, as before, assigned to Masaccio are—"The Expulsion from Paradise," painted on left pilaster of entrance; "The Tribute Money," with its three incidents; "St. Peter administering the Rite of Baptism," upper course of end wall, right of altar; below the foregoing, "St. Peter distributing Alms to the Poor"; "St. Peter and St. John healing the Sick." The remaining frescoes are by Filippino Lippi—namely, "The Angel delivering St. Peter"; "Paul visiting Peter in Prison"; "Peter and John before the Pro-consul"; "Martyrdom of St. Peter," and part

of the "Raising of the King's Son," which in part is the work of Masaccio.

Vasari speaks of these works, which must have created a sensation among the Italian artists when first seen, as forming a veritable school of art, which attracted not only the painters of the day, but nearly all of the greatest Italian and other European painters of the Renaissance. We know that Raffaelle himself took lessons from these works of Masaccio, as regards composition, the cast and grandeur of the draperies, and even to the borrowing of the earlier master's ideas, which he skilfully adapted to some of his own great compositions; for example, "The Expulsion from Paradise," which Raffaelle painted in the Loggie of the Vatican, is based on the design of Masaccio's fresco of the same subject. That Ghirlandaio and others studied the frescoes of the Brancacci Chapel is clearly apparent from their works.

The great revolution in Tuscan painting, begun by Masolino and brought to a head by Masaccio, was chiefly determined by the study and drawing of the human figure and drapery from a constructive point of view and in correct proportion; their aim being to represent the bodily form for its own sake, without losing sight of its use as a factor or medium for the conveyance of the artist's idea of beauty in the composition of real or imaginative scenes and incidents. Together with a closer study of the external forms of the nude, we see drapery for the first time almost in Italian painting becoming functional

in drawing and design, and almost as organic in its grand and broad folds as the forms of the figure underneath it, quite different from the drapery in the earlier painting, which up to the time of Masaccio was, as a rule, of the festooned and artificial variety, that rarely showed any conformity to the shapes of the figure-forms underneath.

Masaccio also carried the art of raising or relieving his figures from the background, and from each other, to a greater extent than had hitherto been done, which he attained by a more truthful rendering of light and shade and atmosphere, but at the same time he was mindful enough to fix an artistic limitation to these pictorial effects. He did not lose sight of the fact that his task was to decorate a flat wall surface, and not to make his figures appear as if one could walk around them—a fault from which some of the later frescanti were not entirely free. Masaccio was far in the advance of any artist of his time in his complete mastery of the human figure, as shown by his searching and accurate draughtsmanship, his great knowledge of anatomy, and his facility in giving spirit, action and vitality to his decorative compositions. His gifts in these directions place him at the head of the greatest artists of the first half of the fifteenth century.

The finest authentic work from his hand is "The Tribute Money," painted on the left wall of the Brancacci Chapel. This fresco includes three incidents in its composition—namely,

FRESCO OF THE TRIBUTE MONEY. BRANCAZZI CHAPEL, CHURCH OF THE CARMINE, FLORENCE : MASACCIO



the central group, where Christ rebukes St. Peter, around whom are the standing figures of the apostles, with varied expressions of indignation; the figure in the foreground, back view, of this group is that of the tax-collector, and the last figure of this central group on the left is a portrait of the painter. The incident on the left, middle distance, represents St. Peter finding the money in the mouth of the fish, and on the right St. Peter is giving the money to the tax-collector. The figures are all admirably drawn, and painted with great breadth of treatment; the back view of the tax-collector is more especially a remarkable example of accurate drawing, and of an easy freedom of pose and action. The same person, but in front view, represented in the right scene, has a similar freedom of pose and an intensely gratified expression on his face as he receives the tribute money. The natural treatment of the hilly landscape of the background is also far in advance of the landscape painting of the time.

The fresco of "St. Peter Baptizing," which is painted on the right of the altar wall, though now in a very damaged state, is extremely interesting as an example of Masaccio's great power in the rendering of the nude figure in art. Among other naked figures is the remarkable nude of a benumbed and shivering youth standing at the edge of the water, a figure so well drawn and so correct in anatomy, that, as Lanzi says, "it has made an epoch in the history of art." The "Expulsion from Paradise,"

painted on the left pilaster of the entrance, is another fine example of this master's treatment of the nude, in the figures of Adam and Eve, who are driven from the gates of Eden by the angel with the flaming sword.

Panel pictures by this artist are extremely rare. There are four examples assigned to him in the Berlin Gallery. A "Madonna with Angels" is in the Rev. A. F. Sutton's collection at Brant Broughton, Lincolnshire; a "St. Paul" in the Gallery at Pisa, and a "St. Andrew" in the Lanckoronski Collection, Vienna. All of these were probably painted near the end of his life, about 1426.

He painted a fresco of "The Trinity" and other sacred figures, with the donors, on the right wall of the entrance, in the nave of S. Maria Novella, Florence. This was one of his finest works, but is now much blackened and almost destroyed. The fresco has had a sad history, for at one time Vasari painted a very bad picture of his own over it, and in later years this was cleaned off and the original fresco removed from its place to another wall in the church. So after such treatment the wonder is that anything can be left of the original work.

The last days of this great master, who changed the aspect of Florentine art, are veiled in mystery. It is said that he died in Rome in 1428, and it has been suspected that he was poisoned. It was only after his death that his real greatness was discovered. Vasari tells us that he to whom so many others were indebted was "little

THE ANNUNCIATION. MUSEUM OF S. MARCO, FLORENCE: FRA ANGELICO

Altari



esteemed in life," but years after his death some one wrote this epitaph on him—

"I painted, and my picture was as life;
Spirit and movement to my forms I gave—
I gave them soul and being. He who taught
All others—Michael Angelo—I taught:
He deigned to learn of me . . ."

FRA ANGELICO, or FRATE GIOVANNI DA FIESOLE (1387-1455). This Florentine master, who was also known as Il Beato Angelico, was born at Vicchio di Mugello in 1387. He became a brother of the Order of Predicants at Fiesole in 1407. His first works were miniature paintings, and most of his panel pictures testify to the character and style of the miniaturist. He adopted, however, a much broader and simpler method of technique in his frescoes, as may be seen in those which he has painted on the walls of the Convent of San Marco at Florence, some of which, especially those on the walls of the cells, still remain as examples of the finest work from his hands.

The Camaldoiese monk and painter, Lorenzo Monaco, is credited with being the master of Fra Angelico, and this may be quite true, seeing that there is a deal of similarity in their work, and especially in the earlier examples of Fra Angelico. Lorenzo worked at Florence as a miniature painter and as a painter of small pictures, and was doing his best work when Angelico was a young man, so everything points to their close connection in Florence. But Angelico was also strongly influenced by Masolino, Masaccio, and certainly by Orcagna.

It is well known that Fra Angelico was a man of rare and singular piety. Vasari says of him : " The life of this really angelic father was devoted to the service of God, the benefit of the world, and duty towards his neighbour. He painted incessantly, but would never lay his hand to anything that was not saintly." He loved to paint highly devotional pictures thronged with the most charming and radiant angels, and celestial beings of a sweet and dreamy serenity, who peopled the paradise of his exalted imagination. He clothed these lovely creations in shining garments, and gave them wings pencilled with rainbow tints and heightened with burnished gold.

The devotional and deeply religious subject-matter of Angelico's work has rightly called for the merited and unstinted praise and admiration of writers and critics of past and present generations, but the almost overwhelming importance of the subject-matter in this painter's work has prevented even many of his greatest admirers from doing proper justice to his great powers as an artist ; for, apart from the sentimental and spiritual qualities of his work, his technical methods, his draughtsmanship, his colouring and composition were all of such excellence, that as an artist he is entitled to one of the highest seats among the greatest painters of the Renaissance. The master who designed and painted the S. Marco frescoes and those in the Chapel of St. Nicholas in the Vatican, combined the higher qualities of Florentine composition and technical

methods with the spiritual and decorative beauty of the Sienese school.

Angelico's art has been called mystic, in opposition to realistic, which may be true enough; but his mysticism was that of the religious idealism of subject and sentiment, and although his figures are gentle and graceful in motion and demeanour, the compositions of his larger works are grand in idea, the figures are well drawn, the perspective of his buildings is good, to which may be added the charm of harmonious colouring and masterly technique. His work is totally different from that of Michelangelo and Raffaelle, and fell short of the virility and grandeur of the works of these two masters; but it must be remembered their ideals were also different from those of the spiritually humble and self-denying Angelico, who was gifted with the means and the language that best expressed his own ideals, as were Michelangelo and Raffaelle to their own respective forms of art and methods of expression.

The Brotherhood of the Dominicans in 1409 were obliged to retire to Foligno in Umbria from Fiesole, on account of their adherence to Pope Gregory XII, when the Council at Pisa had elected Alexander V. Some of the younger brothers went to Cortona, and Fra Angelico being one of their number was, for the time being, cut off from the influence of the Florentine school of painting, but in Umbria he had the opportunity of studying the art of that province, and also the works of the Sienese painters. The

Brotherhood lived at Foligno for about five years, but it is not known for certain that Angelico stayed with them during any part of that time.

He executed many commissions at Cortona, and at that time did some of his best work there, and in that city some of his important paintings are still preserved, three of which are now in the Baptistry (*Gesù*)—namely, the beautiful “Annunciation” and two exquisite predelle painted with scenes from the life of the Virgin and S. Dominic. In the Church of S. Domenico at Cortona he painted the fresco of “The Madonna and Saints” over the entrance, and also a triptych with the same subject about 1414.

Angelico returned with the Brotherhood to their old home at Fiesole in 1418, where he afterwards spent eighteen years of his life. During these eighteen years of his residence at Fiesole there is little or nothing known of the work he may have executed in that period, but we may be sure he was not idle all that time. In the Academy of Florence there are more than thirty panels, numbered from 228 onward, which were painted for the plate cupboards of SS. Annunziata, Florence, some of which he may have painted during this time, but some of them are later productions. He painted an “Annunciation” for the Church of S. Alessandro at Brescia in 1482, and an extremely beautiful tabernacle altar-piece for the corporation of the Linaiuoli in 1488, which is now in the Gallery of the Uffizi. The central part and wings of this tabernacle contain a life-size figure of the

Madonna, the Child and saints, and also twelve charming angels of great beauty. This portion is numbered 17. The large picture of "The Coronation," No. 1290, has the Virgin and Child in the centre, male and female saints below, and groups of lovely angels, blowing trumpets painted in bright tints of blue, red and green on a gold-rayed ground. There are here three predelle with the subjects of the "Sposalizio," "Birth of St. John" and "Dormition," which belong to the last-mentioned "Coronation."

Though most European galleries contain examples of Fra Angelico's work, the greater number are in Florence, where this master can be studied best. One of his works is in the National Gallery, and is a very valuable example. It is the predella that formerly belonged to the altar-piece still remaining in S. Domenico at Fiesole. This predella is a work in five compartments, with the subject of "The Paradise," where Christ as the central figure is shown with the Banner of the Resurrection in His hand, surrounded by a choir of angels with musical instruments. Crowds of the Blessed are kneeling at either side, and at the ends are rows of black-robed Dominicans, over two hundred and sixty figures being represented.

Through the influence of Angelico's great patron, Cosimo de' Medici, the fraternity were removed from Fiesole, and installed in the Convent of S. Marco about 1486. In Florence Angelico was brought into contact with the full forces of the Renaissance. Donatello, Ghiberti

and Brunelleschi were making themselves famous as sculptors and architects of the new and progressive movement; the walls of the Brancacci Chapel had already been adorned with frescoes by Masolino and Masaccio—all of which had their lasting effects on the mind and work of Fra Angelico, in the broadening of his ideas in design and in the improvement of his skill of hand, but no external agency affected the purely and intensely religious character of his work, which remained in this respect unchanged to the end of his life.

In the year 1486, or shortly after, Fra Angelico began to decorate the walls of S. Marco, and finished this work about 1445. His best works are the small frescoes, each measuring about six feet in height and four feet in width, fourteen or more of which he painted in the cells formerly occupied by the monks, one fresco in each cell. The rest of the frescoes in the other cells are doubtless the work of Fra Benedetto, brother of Angelico, or other assistants, as they are of inferior workmanship and design.

The first cell on the left has the fresco of "Christ appearing to the Magdalen." The robe of Christ is a linen-white tone with umberish shades; that of the Magdalen of a yellowish-pink colour; the hurdle fence, which runs across in the background, is of a golden straw colour; trees, flowers and foliage are chiefly in tints of broken greens, and the rock-work and entrance doorway to the tomb are in cool greys. In the fresco of the second cell, "The Deposition of

Christ," the composing lines of the draperies and rocks are harmonious in their flow. The six figures are well composed so as to form a decorative pattern-like effect, at the same time the intense fervour and piety of the subject is admirably expressed. The draperies are in reds, purples, black and white. "The Resurrection" fresco in the eighth cell has a very harmonious colour arrangement, a combination of pale purples, greens, white and dark blue. The colouring of the fresco in the last or inner cell on the right, "The Adoration of the Magi," though faded is still very beautiful; the Virgin has a blue dress, and for the rest of the colouring, peach and plum and golden tints prevail. The colour schemes of the other cell frescoes from Fra Angelico's hands are similar to the first and second of the series. The ninth cell has "The Coronation" subject, where humility is finely expressed in the countenance of the Virgin. Twelve or more of the cells contain each the subject of "The Crucifixion"; some of these are in a faded and damaged state.

The execution of these frescoes by Angelico is exceedingly firm and direct, frankly painted without any hesitation of touch; in these paintings the student will find a more masterly freedom of workmanship than in the miniature-like and more popular altar-pieces and easel pictures of this master.

"The Annunciation" on the wall of the upper corridor, facing the staircase, is a simple but effective composition; it has been considerably

repainted, but the colouring, though now dull and opaque, is still reminiscent of Angelico's work. The Virgin's dress is dark blue with olive-green lining; the angel's is a pinkish dove colour; grass, foliage, and flowers grey greens and white; the architecture a light stone colour, and the paling behind a warm grey.

The great "Crucifixion" in the chapter-house appears to be in a fairly sound condition, but has also been much repainted. The sky in the background of this fresco now appears as three broad horizontal bands of dark purplish red, at the top; next this a light straw-coloured band, and at the horizon a golden yellow band. The supposition is that it was originally an evening sky, and the upper part has been blue; but all the blues in the sky have fallen off and left the reddish preparation. Other frescoes by Angelico in the Monastery of S. Marco are in the cloister: "St. Peter Martyr," "S. Dominic at the Foot of the Cross," "Pietà," "Christ as Pilgrim welcomed by two Dominicans"—the last is a noble and beautiful work.

In 1447 Fra Angelico painted the ceiling frescoes in the Chapel of S. Brizio, in the Duomo of Orvieto, with the subjects of "Christ as the Judge" and "The Prophets." He was assisted in this work by his pupil Benozzo Gozzoli, but it was left incomplete.

His last works were the frescoes which he painted in the Chapel of Nicholas V in the Vatican (1447-49) with incidents from the lives of St. Stephen and St. Lawrence. These

last works of Fra Angelico show how strongly he was influenced by Masaccio. He had also the assistance of Benozzo Gozzoli in the painting of these frescoes.

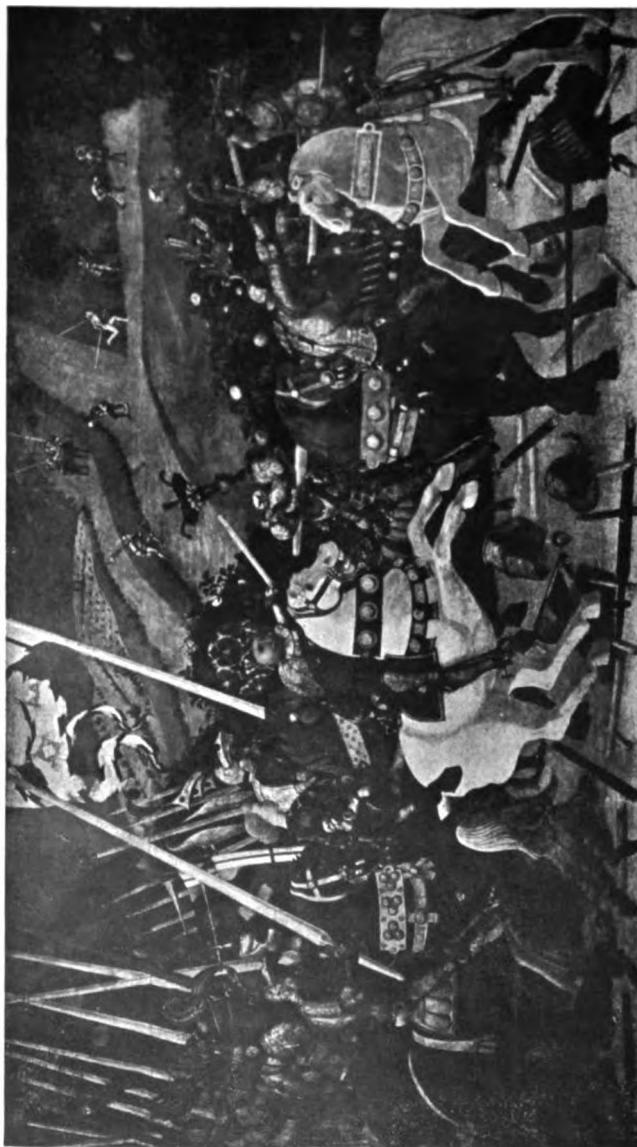
Fra Benedetto, the brother of Angelico, is known better as a miniaturist than a painter, but he no doubt assisted his brother in many of the S. Marco frescoes, though to what extent it would be difficult to say. He adorned all the choir-books and psalters for the Church of S. Domenico at Fiesole and for the Convent of S. Marco. Many of Benedetto's illuminated books are now preserved in the Museo San Marco. He died in 1448.

PAOLO UCCELLO (1397-1475). The painter Paolo di Dono was better known as Uccello. It has been suggested that he was given this name because of his fondness for keeping and painting birds. He was born at Florence, and first worked as a goldsmith and sculptor in bronze, in which capacity he assisted Lorenzo Ghiberti in making the celebrated gates of the Baptistry at Florence. He was greatly influenced by Donatello, and in painting by his contemporary, Domenico Veneziano. There is not much left of his works, as his paintings are very scarce, and the few frescoes by him that still remain are much damaged or much restored. All his works in painting show unmistakably the influences of his early training in sculpture, in their bas-relief like effects, in grouping, and in the severity and hardness of their outlines. There are stories related by Vasari and others of Uccello's enthu-

siasm for the science and study of perspective, and his love for this science must have been very great, as we judge of this by the direct and pointed way he has shown it, in his amusing figure of the dead knight, very much foreshortened, together with spear-shafts and swords lying on the ground, geometrically arranged, and drawn to vanish in the "point of sight." About this time the science of perspective was brought to great perfection by Brunelleschi. Ghiberti and all the great painters were zealous in their efforts to improve their knowledge of the subject, and among these, perhaps, Uccello was the greatest enthusiast.

Uccello was among the first realists of the Florentine school, not only a realist in design and in the drawing of the figure, but in choice of subject. He was not a painter of religious pictures, such as Angelico and his predecessors in Italian painting. His study in realism and its details, together with perspective, led him to explore the domain of nature for suggestions, hints, and even for subjects; and besides, in his time a change was coming over the great mass of the people, when purely devotional pictures, except those painted for churches and convents, were not in much demand. Commissions were given for pictures illustrating stories from the antique, or from mythological, historical and allegorical sources, including also battle scenes and incidents from national and civic life. There was a decline in the production of religious pictures, where the subjects were taken from the Bible, or from legends of

THE ROUT OF SAN ROMANO, 1432. NATIONAL GALLERY: PAOLO UCCELLO



saints, which had almost solely occupied the attention of the artists of the preceding ages.

We are fortunate in possessing, in the National Gallery, a fine example of Uccello's work in his picture of "The Rout of San Romano," formerly known as "The Battle of S. Egidio." The battle took place in 1416, and the picture must have been painted a long time after that, perhaps fifty to sixty years. This picture is one of a series of three representing incidents of the battle, one of which is in the Uffizi Gallery, and one is now in the Louvre. The National Gallery picture is the best of the three. It is a highly decorative composition, where warriors in armour and on horseback are charging each other in combat. An armoured knight on a white horse in the centre, with a very ornamental kind of red hat, leads the warriors on the left, who are armed with swords and great lances, two of which bear the standard of the Condottiere, Niccolò da Tolentino. A knight is seen fighting with three others on the right, and is mounted on a white horse; all the other horses are black. There is a background of rose and orange trees, and on the rising ground beyond a number of small figures of soldiers are seen. A knight in armour lies on his face in the foreground to the left, his figure being very much foreshortened and drawn, together with some spear-shafts, to the point of sight. The general colouring is black or very dark brownish grey and white, with small bits of red, blue and yellow. The armour of some of the knights is in silver. There is no

doubt that time and dust have considerably helped to darken and dull this highly interesting work. The Uffizi and Louvre panels that formed the other portions of "The Rout of San Romano" are not nearly so good in composition, colour or condition as the London example.

Uccello painted various frescoes in *terre-verde*, or *grisaille*, among which are those which decorate the ambulatory walls of the monastery cloisters of S. Maria Novella, Florence, and the monumental painting (1437) of the equestrian figure of Sir John Hawkwood, a great English soldier, who served the Florentine Republic in 1392. This is a painting in simulation of a marble monument, and is a fine example of perspective drawing. It occupies a place over the side portal on the right in the Cathedral of Florence, and on the left is a similar painting representing a mural tomb of Niccolò da Tolentino, executed by Andrea del Castagno in 1456. Both these frescoes were originally painted on the north wall of the cathedral, but have been transferred to canvas and removed to their present position.

Paolo's compositions on the walls of the cloisters are among his best works. The figure drawing is excellent, and the technical method of execution is bold and vigorous. The subjects are "The Creation of Adam," "Creation of Eve," "Creation of Animals," "The Deluge," "Noah's Sacrifice," the last named being the finest of the series. These paintings have suffered very much from exposure to damp; some of the work is completely obliterated, and some of the intonaco

has dropped off the walls. Attempts, which promise to be successful, have been made in recent years to remove them, by transferring them to a metallic galvanized netting or framework, in order that they be placed under cover in a drier atmosphere.

In the Louvre there is a portrait group of life-sized heads by Uccello (No. 1272), where he has introduced his own portrait together with those of Giotto, Donatello, Brunelleschi and Antonio Manetti the mathematician; and in the gallery of the Ducal Palace at Urbino is his picture of "The Legend of the Desecrated Host." In Madame André's collection at Paris there is a small picture of "St. George and the Dragon" by this master.

DOMENICO VENEZIANO (about 1400–1461). There is nothing known of the early life of this painter. He belonged to the Florentine school, but he called himself a Venetian. He was known to have been in Perugia in 1438, where, as Vasari states, he adorned a hall in the Casa Baglioni, and afterwards he was called to Florence. The records of the Hospital of S. Maria Novella prove that he worked there from 1439 till 1445, painting frescoes in the choir of the Chapel of S. Egido in that hospital, but these works are no longer in existence. Vasari relates that these paintings were executed in an oil medium, and the chapel records have many entries of payments for linseed oil, which was furnished to Domenico for these wall paintings. The painters of Florence in the first half of the fifteenth century were

experimenting in the use of oils and varnishes as new mediums, Veneziano being one of the leaders in this direction. Piero della Francesca and Alessio Baldovinetti, both pupils of Domenico, experimented further with the new oil mediums, but with no definite success, and sometimes the results, especially in wall painting, were disastrous. The Florentines were among the greatest exponents of the *buon-fresco* methods of wall painting, but some of them became tired of working in a medium that only permitted them to work on the plaster while it kept its wet or very damp surface, and the time it remained wet being only three or four hours, it was not thought long enough to enable the artist to get much finish or elaboration into his work. They sought, therefore, to apply the oil or varnish medium to wall painting, not as it had been done in panel painting, where the oil-varnish was put over the dry tempera painting as a finishing coating, but they tried the experiment of mixing oil or oil-varnish with the tempera egg-size medium, and thus obtained what was an emulsion, in which they ground their colours. Paintings executed on walls in this medium may be effective, and may look well for a considerable length of time, but unless they are protected from the damp atmosphere by some kind of oil-varnish the colours will disintegrate and fall off the surface, owing to the fact that an emulsion is not nearly so effective as a "binding" agent for the pigments as a purely oil or a purely water medium. It may also be added that colours

applied to a plaster wall with an emulsion medium will not adhere to its surface so firmly as those which have been ground either in water or in oil alone.

Many wall paintings executed by Florentine painters in this experimental period, and with this complicated medium, have either disappeared or are at present in a deplorable state. For example, the almost destroyed wall painting of "The Nativity," by Alessio Baldovinetti, in the Church of SS. Annunziata, Florence, was unfortunately painted in this oil-and-water emulsion, which largely accounts for its present bad state.¹ The present writer is strongly of opinion that Leonardo da Vinci's great painting of "The Last Supper" chiefly owes its destruction to the artist's experiments in painting in a mixed medium of oil and tempera. It has always been asserted that this great work was an oil-painting, but it is neither a pure oil nor a tempera painting, and is more than likely to have been painted in a mixture of both.

Domenico Veneziano may have acquired a knowledge of painting in his early days at Venice. Vasari relates in his life of Antonella da Messina that Domenico met Antonella at Venice, and that the latter imparted to him the secret of painting in oil. Domenico, however, founded his style on that of Fra Angelico and Masaccio, and, like Castagno, he was greatly influenced by Donatello. His works are extremely rare, so many having perished. Only two signed works of his

¹ See *postea*, p. 289.

are known, namely, "The Enthroned Madonna and Child," with four attendant saints standing under vaulted arcades, which was formerly in S. Lucia de' Bardi, but is now in the Uffizi Gallery, and the other is a fresco transferred to canvas, and now in the National Gallery, No. 1215. This has the subject of "The Madonna Enthroned." The Infant, whose figure is very naturally drawn, stands on the Virgin's knee, and with His finger he makes the sign of benediction. The Virgin has a diapered red robe and blue mantle; above her head is the Dove, and the Eternal surrounded by an aureole. The marble throne is of a beautiful and unusual design, and is inlaid with bands of mosaic. This fresco originally occupied a niche or tabernacle which also contained two heads of canonized monks, which are now also in this gallery, Nos. 766 and 767.

A late fresco by Veneziano, with the subject of "The Baptist and St. Francis," remains on the right wall of S. Croce, Florence, and a picture of "The Madonna and Child" is now in the Louvre, this being the detail of an altar-piece; and in the Berlin Gallery there is a "Martyrdom of St. Lucy" assigned to him. Veneziano died in the year 1461, which was four years after he was supposed to have been murdered by Andrea Castagno.¹

ANDREA DAL CASTAGNO (1410?–1457). This painter was a contemporary of Paolo Uccello. He was born at Scarperia, near Florence, and was sent to the latter city by his patron

¹ See *postea*, p. 277.

Bernardetto de' Medici. At Florence he came under the influence of Donatello and Uccello, and was himself the forerunner of Antonio Pollaiuolo. His supposed earliest work was the picture of a nude "Charity," which he painted above the gateway of the palace of the vicars of the Republic at Scarperia, but this work has now perished. His works are strong, a trifle coarse, but full of vigour and swing, showing great realism, and have much in common with the character and style of Uccello's productions.

Castagno is represented in the Uffizi Gallery by his fine fresco (No. 12) of "The Crucifixion," which has been removed from the Monastery of the Angeli at Florence to this gallery. The central figure of the Redeemer on the Cross is of a well-studied realistic type, and though it is somewhat forced in the accentuation of the bone and muscle articulations, it is well constructed and is a good example of the painter's knowledge of the human form, and of his power to express it. The composition is in the form of a lunette, the treatment of the design is sculpturesque, and would make a fine design for a bas-relief. The relief effect is augmented by the flat treatment of the background, which is almost black in colour, and by the architectonic arrangement of the five figures that nearly fill the space. The two figures on the left are the Virgin and St. Benedict, and those on the right are SS. John and Romualdo. The heads are remarkably small, but the features are carefully drawn and natural in expression, the best figure of the four being that

of St. John, which is very fine in pose and action. His robe is of a pink colour, with a green-sleeved under garment; the Virgin's draperies are blue, and the dresses of the two saints at the sides are of a warm umbery white. The figure of the Virgin is a fine conception of dignified sorrow.

Vasari relates, that "for Pandolfo Pandolfino Andrea depicted certain illustrious persons in one of the halls of his palace at Legnaia." This was the Palazzo Pandolfino of Vasari's time, now the Palazzo Nenceni. These frescoes consisted of nine portrait figures of celebrated people, and have now been transferred to canvas, and removed from the palace by the Italian Government to the picture gallery attached to the refectory of S. Appolonia in Florence, situated north-west of the Piazza San Marco. These works, which have been freely restored, represent Boccaccio, Petrarch, Dante, Filippo Scolari (known as "Pippo Spano"), Obergespann of Temeswar in Hungary (who was the patron of Masolino), Queen Thomyris (Cumæan sibyl), Esther (a half-figure), and two others. The heroic figure of Pippo Spano is a splendid conception of "The Conqueror of the Turks," noble in attitude and powerful in its realism. Wearing a coat of armour, he stands bareheaded facing the spectator, with legs apart, while with both hands he bends the blade of his sword, trying the temper of the steel. This figure and the "St. John" in the Uffizi fresco, in the dignified grandeur of their conception, would of themselves justify Castagno's claim as one of the most original masters of his time, and

make us all the more regret that so little of his work has escaped destruction.

The painting in grisaille, representing the mural tomb of Niccolò da Tolentino, has been already mentioned in connection with the similar Hawkwood fresco by Uccello, both of which are in the Cathedral of Florence. Vasari mentions many other frescoes painted by Castagno which are now lost, or cannot be traced. Authentic panel pictures by him are extremely rare, and some that are ascribed to him are doubtful.

A small example of his work is a "Crucifixion," No. 1888 in the National Gallery, where the grief-stricken Virgin and St. John stand one on each side of the crucified Saviour, and the two dying malefactors are in the foreground of the picture. Castagno died on May 15th, 1461. Vasari relates that in a fit of jealousy, or bad temper, which it appears this painter was always liable to, he killed Domenico Veneziano; but as it has been proved by a later record that the latter survived Castagno by nearly four years, the traditional story is more conjectural than convincing.

FRA FILIPPO LIPPI (1406-1469). Filippo Lippi was the son of a butcher named Tommaso Lippi. He was left an orphan at an early age, and as a youth of fifteen he joined the Community of the Carmine at Florence in 1421. It is therefore more than likely that his art career first began by his study of the frescoes in the neighbouring Brancacci Chapel, which had been completed by Masaccio before Lippo had entered the

Community as one of the Brotherhood, in which he remained until 1487.

Like Fra Angelico, Lippi was greatly influenced by Lorenzo Monaco, and was quite likely to have been one of his pupils; but Lippi was also influenced by Angelico, Masolino and Masaccio. In its composition, colour and technical qualities his work is always vivacious and interesting, for he was one of the great men of his time. The influence of Lorenzo Monaco and of Fra Angelico, especially in Lippi's earlier work, is seen in his clear, fresh and luxurious style of colouring; in his fondness for rich ornamentation on the dresses of his figures and architectural accessories, and in his reticence in shade or relief. Though Florentine in style and spirit, his work has still many points in common with the decorative features and finish of Sienese and Umbrian painting. In his flesh painting he obtained a solid kind of finish where the colours are so well fused that they appear to melt into each other. Many of his works prove that he quite understood the laws of perspective; but, on the other hand, some of his works are faulty in perspective, which may have been the result, on his part, of carelessness or of hasty execution. Although Lippi cannot be considered as a realist, he was one of the best draughtsmen of the human figure among his contemporaries. He studied nature, not to reproduce it in a realistic or a commonplace way, but in order to generalize its forms into an abstract beauty of his own invention. In his later works, especially, the result

of his study from nature is very apparent; for example, his representations of the Virgin and saints, though full of purity and grace, are of a much more earthly type than those of the heavenly minded monk of Fiesole. Generally speaking, in the style formulated by Lippi we see much that reminds us of the spiritual idealism of Angelico, mixed with something of the realism of Castagno and Masaccio.

Among the early works by Filippo Lippi that strongly show Angelico's influence, may be mentioned the picture of "The Annunciation," No. 666, and "St. John Baptist with six other Saints," No. 667 in the National Gallery; "The Virgin Adoring the Child" and "The Nativity," both in the Academy of Florence. The two first named, in the National Gallery, are each in the form of a lunette, and were removed from the Riccardi (Medici) Palace at Florence in 1846. Another picture in the same gallery is "The Vision of St. Bernard," which is one of the two pictures that were painted by Lippi, the other being an Annunciation, in 1447, for the space above the door of the Cancelleria in the Palazzo della Signoria at Florence. This panel is hexagonal in shape, and represents St. Bernard dressed in white and seated before his desk, which rests on a rock, and opposite the saint on the left appears the Virgin to his vision. She is dressed in dull pink and blue draperies, and is attended by three angels. The general colouring in this work is dull and low-toned, forming a marked contrast to the rich golden hues of his other

works in this gallery. It may be mentioned that the same subject has been painted by his son Filippino Lippi about 1487, and has much in common with Fra Filippo's work. The latter work is now, and has been since 1529, in the Badia, Florence. All these works by Fra Filippo are pervaded by the quiet mystic character and deep religious sentiment which we see expressed in the works of Beato Angelico, and were probably executed either while he remained with the Brotherhood of the Carmine or immediately after he left that Community, and were painted for his patron, Cosimo de' Medici. In the "Annunciation" picture, in the National Gallery, the crest of the Medici family, three feathers tied together in a ring, may be seen on the pedestal beneath the faultily drawn vase of lilies.

One of the finest works by this master, and also one of the best examples of early Italian painting, is the beautiful *Tondo* of "The Virgin and Child," No. 848 in the Pitti Gallery, Florence. The composition of this work is extremely good and very interesting, as it embraces, in addition to the central group, other incidents of the Nativity of the Virgin, SS. Joachim and Anna, besides visitors, servants and attendants in the background. There is also an architectural setting of well-designed interior and exterior features. The Virgin in this picture is distinguished for her natural expression, which is pensive and thoughtful, while it is replete with maternal affection. Fra Filippo was the first of the Italian masters who depicted the Virgin with an earthly yet solemn



Alinari

CORONATION OF THE VIRGIN. PINACOTECA, CITTA DI CASTELLO :
FRA FILIPPO LIPPI.

cast of feature, for hitherto in the pictures of the Madonna the traditional and more devotional type was adhered to. This innovation suggests that the face of the Virgin in this picture was painted from nature, and it is quite possible that we have here the lineaments of Lucretia Buti, who was the mother of Filippino Lippi. The love story of Lucretia and Filippo related by Vasari, but discredited by other writers, has, however, been substantiated by later records. In other pictures of the Madonna by this artist he has also painted the same type of face. The *Tondo* of the Pitti Gallery was likely to have been painted at Prato, about the year 1452, just before Filippo began the frescoes in the choir of Duomo, in which work he was assisted by his companion, Fra Diamante.

The frescoes in the choir of the Cathedral at Prato, though now considerably injured, are the finest of Fra Filippo's wall paintings, and the work occupied the painter's time from 1452 till 1456. The subjects are representations of incidents in the lives of St. John the Baptist and St. Stephen, the lunette and lower courses on the right of the choir being decorated with the St. John histories. In the scene of "The Birth of St. John" there is an exceedingly fine figure of St. Elizabeth on her couch. The lowest course extends not only along the side wall, but occupies a portion of the end wall, and this space is subdivided into compartments containing, respectively, the incidents of "The Saint's Decapitation," "The giving of the Head to Herodias"

and "The Dance of Salome." In the latter scene the guests are sitting at a table, forming three sides of a square or rectangle, and in front, on the left, the very graceful figure of Salome is represented dancing, while some musicians are standing about. On the right of the picture Salome gives the head to Herodias, who is seated behind the table, surrounded by ladies clad in richly designed dresses, their hair being done up in ornamental plaitings. Subsequent painters, including Michelangelo, have copied or taken hints from the dressing of the hair, and from the richly ornamented costumes of the female figures in Fra Filippo's paintings. The features of Salome are said to represent those of Lucretia Buti.

The finest piece of composition in this series of frescoes is the group representing "The parting of St. John from his Parents," where Elizabeth, stooping, embraces her son, and Zacharias, resting on a pole, gazes down on them; the figure of a servant in the background adding the necessary balance to the pleasing arrangement of the group.

On the left wall of the choir are the frescoes illustrating the life and legends of St. Stephen. Beginning from above are the subjects of "The Birth of St. Stephen," "His Ordination," "Care for the Poor," "The Stoning" and "His Burial." In the last-named fresco there are some excellent portrait figures, the finest being that of Carlo de' Medici, the donor. Filippo's own portrait is also here, and is the one on the extreme right,

where he is dressed in a black robe and black skull-cap.

In the later years of his life Fra Filippo decorated the apsis of the Cathedral at Spoleto with scenes from the life of the Virgin. These frescoes were left unfinished at his death in 1469, but completed afterwards by his assistant, Fra Diamante, in 1470. They are now in a very ruined state through damp and restoring, some of the figures being entirely gone. Though they may be classed as works of considerable merit, they are inferior in composition when compared with the finer Prato frescoes.

CHAPTER XV

THE PESSELLI, ALESSIO BALDOVINETTI AND THE POLLAIUOLI

THERE is very little known concerning the life and work of the elder of the two Pesselli, who was commonly called **PESSELLO**, but whose full name was Giuliano d'Arrigo Giuochi. We do know, however, that he brought up and first taught his grandson, Francesco Pessello, the more distinguished painter of the two. The latter is better known under the name of Pessellino, who has left a fair number of altar-pieces, panel pictures, and *cassone* decorations that are works of great merit, and are now much scattered and preserved in European and American galleries and private collections.

Giuliano was born at Florence about 1367, and died in 1446. His more distinguished grandson, Francesco, only survived his grandfather eleven years, for he died in 1457, when he had reached his thirty-fifth year.

The elder painter, as proved by records, practised sculpture and architecture as well. He was one of the competitors for the erection of the Cupola of S. M. del Fiore in 1419, when Brunelleschi's model was accepted, but his abilities as an architect must have been of

considerable merit, as the superintendent of the building elected Giuliano as a substitute to take the place of Brunelleschi in the event of the latter's illness or death, so that the work might still be carried on.

There are no paintings preserved that can be definitely ascribed to Giuliano, but most of the work that came from the studio where both of the Pesselli laboured was usually assigned to the elder Pessello. Vasari has also confounded the relationship and names of these two artists in his very short notice of their lives.

The painter Stefano, who died in 1428, had married a daughter of Pessello, and as his son Francesco, who at the death of his father was only five years old, as we have seen, was brought up by his grandfather, it may be reasonably inferred that at least the earlier works of Pessellino were more or less carried out under Pessello's guidance and inspiration.

FRANCESCO PESSELLINO (1422–1457). In addition to what this painter may have learned from his grandfather Giuliano, he owed more to Fra Filippo Lippi, who was perhaps his real master. He was also in some degree a follower of Angelico, and was further influenced by Masaccio and Domenico Veneziano. In his colouring and technical methods much of his work reveals his indebtedness to Fra Lippi, and in his smaller works, especially, there are many reminiscences of Angelico's daintiness and charm. He usually painted in clear tones, with a strong and rich impasto, and excelled in the drawing

and painting of animals and landscape. Many of his best works are his decorations of *cassone*, or wedding chests, on which he painted "Triumphs" from sacred as well as from mythological sources, in which he generally dressed his personages in the stately and rich Florentine costumes of his time. The figures on foot and on horseback appear in beautiful landscapes, where animals of all kinds are represented. A great number of these *cassone* must have come from the workshop of the Pesselli, some of which are still preserved to the present day. Two of them are in Lady Wantage's collection at Lockinge House, Berkshire, and depict "The Triumph of David," and two are in the Gardner Collection at Boston, U.S.A., representing "The Triumph of Petrarch." It will be remembered that during the fifteenth and sixteenth centuries the Sienese painters executed many of these interesting *cassone* decorations, some of which, from the ateliers of Beccafumi and others, are still preserved.

The earliest known independent work by Pessellino is the beautiful predella in the Buonarrotti Collection at Florence, which represents three scenes from the legend of St. Nicholas. Another predella painted by him, originally belonging to the altar-piece which Fra Lippi painted for the Church of S. Croce, consists of five subjects, but has been divided into two parts, one of which, containing three subjects, namely, "The Nativity," "Martyrdom of SS. Cosmas and Damian," and "The Miracle of

St. Anthony of Padua," is now in the Academy at Florence, No. 72; and the other has the two subjects, "The Miracle of SS. Cosmas and Damian," and "St. Francis receiving the Stigmata," and is now in the Louvre Gallery, No. 1414. The figures in these interesting predelle panels are very natural, lively and animated, and the colouring and technical methods show the influence of Fra Lippi on Pessellino's work. The same influence is strongly marked in the two very fine predella pictures by this master, Nos. 29 and 80 in the Doria Gallery, Rome. In these works the colouring is clear and bright, and the drawing and execution are very careful and decidedly firm, while great animation and movement are expressed in the natural rendering of the figures. The subjects chosen for illustration are, "Pope Sylvester before Constantine" and "Sylvester in Confinement," painted on one panel, and on the other "Sylvester restoring the Two Magi," and his "Subduing of the Dragon."

Pessellino is represented in the National Gallery by his picture of "The Trinity," No. 727. This interesting work is the central panel of the altar-piece of "The Trinity, with Saints and Angels," which he painted for the Church of the Trinity at Pistoia, but left unfinished when he died in 1457. He had taken the two painters, P. di Lorenzo Pratese and Zenobi di Migliore, into partnership in 1458, and they were assisting him in the painting of this work, which they finished after his death. The other portions of

this altar-piece are in various collections in England and Italy. The central panel in the National Gallery is painted in tempera, and has the form of a cross, the upper part being octagonal-shaped, where the Eternal Father, dressed in grey-blue and rose-coloured garments, is seated on the clouds in a gold-edged aureole, and surrounded by red and white cherubim. With outstretched arms He supports the Cross on which hangs the crucified Saviour. The head of the Eternal and the figure of Christ are bathed in a bright light, the flesh tones being of a general golden grey. The blue sky is over a decorative type of brown and green landscape, which with the flowery but dark foreground form the setting of the figures. The Dove, with outspread wings, hovers above the Saviour's head.

ALESSIO BALDOVINETTI (1435-1499). There has been argument as to who was the real master of Alessio Baldovinetti. The names of the painters Paolo Uccello, Castagno, the Pesselli and Domenico Veneziano have formerly been mentioned as his masters, because his work and his methods of execution bear relationship to the works of these painters; but according to Mr. B. Berenson, who has made an extended study of the methods and style of this painter, his real master was Domenico Veneziano, and he was also influenced by Paolo Uccello.¹

It has been already mentioned, under the

¹ B. Berenson, *Study and Criticism of Italian Art*, p. 28 (Second Series).

notice of Domenico Veneziano's life and works in this volume, that Alessio and Domenico had experimented in the use of the tempera varnish and linseed oil in mixture with the old egg-size tempera medium, which would form a kind of emulsion, and also that the interesting fresco of "The Nativity" painted by Baldovinetti in the Church of SS. Annunziata, Florence, was partially executed in this new medium, and in consequence of its instability as a medium for wall paintings, the work in question has almost been destroyed. Vasari has stated in his life of this painter that "Alessio sketched his stories in fresco, but finished them *a secco*, tempering his colours with the yolk of eggs, mingled with a liquid varnish, prepared over the fire; by means of this vehicle he hoped to defend his work from the effects of damp . . . but he found himself deceived in his expectations."

The fresco of "The Nativity" in SS. Annunziata was executed by Baldovinetti about 1462, and is the earliest existing work from the hand of this master. It is remarkable for its fine landscape treatment, which is superior to the figure composition of the work.

Alessio was an unequal painter. He gave more attention to experimenting in vehicles, mediums, new methods of craftsmanship, and new treatment of mosaics than to the improvement of his drawing and painting. He painted trees, foliage, still-life and ornamental details with great fidelity and realistic truth, but often neglected the broader principles of composition

and correct pictorial balance of mass and proportion. Sometimes, however, Alessio had his great moments, and produced on such occasions a true masterpiece of pictorial beauty and refined composition. His picture of "The Madonna and Child," a recent acquisition to the Louvre Collection, No. 1800A, is a magnificent example of Baldovinetti's work. It was sold as a picture by Piero della Francesca, but it is not only a work by Alessio, but the finest known example of his painting.¹

Another interesting composition is his altarpiece, No. 60 in the Uffizi Gallery. In this picture the Virgin is seated in the centre, and underneath her feet is a richly patterned carpet spread on a flowery meadow; behind is a screen of scalloped-edged tapestry drawn tightly across, above which is the sky and a row of cypress, palm and other trees, most carefully, but conventionally, drawn and painted. The execution throughout the work is extremely careful in finish. There are three saints standing on either side of the Virgin, and two kneeling in front. The Uffizi contains another picture by Baldovinetti, "The Annunciation," No. 56, where he has introduced his usual typical trees in the background against the sky and above the marble cornice of the garden wall.

The frescoes of the choir in S. Trinità, Florence, were painted by Baldovinetti after 1471. These works were executed in the same kind of medium

¹ See B. Berenson, *Study and Criticism of Italian Art*, p. 27 (Second Series).

he had adopted in his earlier wall paintings—namely, a mixture of the tempera oil-varnish, or probably linseed oil, and the yolk of eggs. On the ceiling of the choir he painted the figures of Noah, Moses, Abraham and David, and on the walls “The Sacrifice of Isaac,” “Moses receiving the Tables of the Law,” etc.; but of these works there are only some fragments remaining. Some portions of them have been carried away, including a supposed portrait of himself, which is now at Bergamo, in the Morelli Gallery of the Academy, No. 28.

Baldovinetti interested himself in discovering proper means for the restoration of mosaics. Vasari states that he repaired the old mosaics over the portal of S. Miniato al Monte in 1481, and those of the Baptistery of Florence, above the portal, and in the Tribune in 1482–83. Alessio was continually experimenting in the chemistry and technical branches of art craftsmanship, and he claimed to have taught Ghirlandaio the craft of mosaic working.

THE POLLAIUOLI: ANTONIO (1432–1498), PIERO (1448–1496). Antonio Pollaiuolo was the elder of these brothers, and a much superior artist to his younger brother, Piero. He was a goldsmith and sculptor as well as a painter. Piero was chiefly employed as his brother's assistant, but his talents were so inferior to Antonio's that it is to be regretted that the latter's good nature was extended to the degree of permitting his younger brother to spoil so many of his own masterpieces by an indifferent and weak execu-

tion. Miss Maud Cruttwell, in her work on Antonio Pollaiuolo, has carefully distinguished between the claims and merits of the two brothers, and has written a most exhaustive treatise on the life and works of these two Florentine artists.¹

Antonio, according to Vasari, was apprenticed to Bartoluccio Ghiberti, the master of Lorenzo Ghiberti, but his real masters, those who influenced him most, were Andrea dal Castagno, Donatello and Baldovinetti. Piero was chiefly indebted to his brother Antonio for his art education, and was also influenced by Baldovinetti.

Antonio advanced the study of anatomy and of the nude figure more than any master before him or of his time, and it may be said that he went further than any of his contemporaries in giving movement and action to the human figure in sculpture and in painting, and by doing so he laid the foundations on which the art of Signorelli and Michelangelo was securely built. Michelangelo carried Florentine art to its greatest perfection in regard to movement, action, anatomy, and study of the nude, but just as one must always be the child of somebody, credit must be given to Antonio Pollaiuolo as the real precursor of the mighty Florentine.

The family name of the Pollaiuoli was Benci, but our artists took their adopted name from the trade of their father, Jacopo, who kept a poulticer's shop. With these artists, as in the case of all Florentine masters of this period, the

¹ Maud Cruttwell, *Antonio Pollaiuolo*: Duckworth, 1907.

study of drawing and design formed the most important part of their early education, which they applied afterwards either to goldsmiths' work, sculpture, painting, engraving or architecture; and accident, inclination, or other circumstances led them to specialize in one, or rarely more than two, of these branches of art in their after lives. It is to be regretted that the Florentine method of art education does not meet with universal favour in the present day, for it is rapidly becoming more fashionable to begin our education in art just at the point where the old masters left theirs off.

Antonio, though great as a painter, was still greater as a goldsmith and worker in metals, and that he also considered himself as a goldsmith first, and perhaps a painter in a secondary degree, is proved by the signing of himself "*Orfao*," when his name appeared on documents. The chief place, however, that Antonio occupies in the history of art is that of the pioneer of scientific draughtsmanship of the human figure; all else that he has done is subordinate to this. He drew the human figure in a scientific way from its constructional point of view, giving great attention to the mechanism of the joints, and to the bones as the scaffolding of the frame; and not only did he study the surface forms of the muscles when at rest, but the play of them under the skin, when he sought to represent the human figure in violent action or in any kind of movement. Antonio, therefore, carried the constructive study of the figure to greater lengths than the Greeks

or Italians had previously attempted, and in a few instances even to the point of exaggeration, though without overstepping the limits of natural action.

This master, like many of the leading artists in Italy, set up a *bottega*, where he not only worked himself and taught others the art and craft of the goldsmith, but he also held a life-class, where many of the best Florentine sculptors and painters came to learn his methods of drawing, and of acquiring a knowledge of the anatomy of the human figure. Vasari says, "he understood the nude in a more modern way than any of the masters before him," and that "his *bottega* became in a short time the most popular in Florence, and he the most renowned draughtsman of his day." Cellini testifies that "he was so great a draughtsman that nearly all the goldsmiths used his beautiful designs."

Though Antonio developed and brought to a high perfection the study of the nude, it may be said he followed on the lines that had been adopted by Andrea dal Castagno, the great realist. The latter, however, more than often, like Masaccio, partially concealed the frame and its anatomy under copious draperies or armour, but in spite of the clothing Castagno was able to show the natural action, virility and freedom of the body underneath.

One of the finest of Antonio's compositions, and perhaps the best example of his figure draughtsmanship, is the only known engraving from his hand, "The Battle of the Ten Nudes," an impression of which is in the collection of

Prince Lichenstein, at Feldsberg, and another in the Uffizi Gallery. This superb example of drawing from the nude in violent action exhibits Antonio's style and great knowledge of the figure, not only from its anatomical and constructive point of view, but in regard also to the excessive beauty of the figures themselves, and the masterly arrangement of them in the composition, where, as units of a harmonious pattern, they admirably fulfil their part. The ten figures are opposed, one against another, using swords, axes, bows and arrows, and daggers. There is a certain symmetry between each of the right and left pairs of the combatants in regard to mass, but great variety is obtained by the separate actions and the difference in position of the limbs. An interesting background is afforded by a thicket of maize, vine and tree stems, the upright tendency of which forms a valuable element of contrast in this beautiful and vigorous composition.

Antonio must have executed many other engraved works, which are now lost. We know that he had assistants, or partners, in his metal-working and goldsmith's craft, one of whom was Maso or Tommaso Finiguerra, the famous *niello* worker. *Niello*-work is a form of engraving where the silver or other metal plate or object is first engraved with a figure subject or ornamental pattern, and the incised lines afterwards filled in with a black cement. The only one existing example of Finiguerra's *niello*-work which has escaped the melting-pot is the *Pace*, now in the Museo Nazionale, Florence. On this

beautiful work there is a representation of the Crucifixion. Finiguerra was from his early days until his death, in 1464, in close friendship with Antonio.

There are very few existing paintings from the hand of Antonio. Miss Cruttwell gives eleven only that are genuine, and of these, four are the joint work of himself and his brother Piero. The early works by Antonio were untouched by Piero, but some of them are not in existence, and some only known through engravings. Lorenzo de' Medici commissioned Antonio, in 1459, after his work on the S. Giovanni Silver Cross had come to an end, to paint three large canvases for the Palace Medici, now the Riccardi Palace, with "The Combats of Hercules." These works are now lost, but two of them have been engraved by Robetta—namely, "Hercules slaying the Hydra" and "Hercules and Antæus." The third canvas had the subject of "Hercules rending the Lion." In the Uffizi Gallery there are two small panels, No. 1158, with the subjects of "Hercules slaying the Hydra" and "Hercules and Antæus," being the same subjects as two of the large canvases, and painted about the same time by Antonio, or earlier than 1460, the date of the painting of the larger works. These small paintings in regard to their drawing and composition rank among the highest efforts in Italian art. It would be difficult to point out any other works in Florentine painting where strength, movement, action and expression are better rendered. The composition of the Hercules and

Antæus is faultless, while the drawing of the nude muscular action and facial expression in both pictures could hardly be better given. In these works, which are remarkable illustrations of physical force, we see Antonio at his best. There is a small but vigorously modelled bronze group of the last-named subject, by Antonio, in the Museo Nazionale, Florence.

About this time Antonio may have painted his small picture of "David," now in the Berlin Museum, and also the "Apollo and Daphne" of the National Gallery, both of which are exquisite works, romantic in sentiment, and highly poetic in conception. In the Berlin picture David stands with his slender but well-shaped legs wide apart, his head erect and shoulders well thrown back, having a serious expression on his youthful face. His torso is powerful, and his hand and feet are delicate and well formed. Between his feet is the head of Goliath. His coat is of rich brown velvet and is lined with white fur, while his tunic underneath and sleeves are blue, embroidered with gold. This beautiful work is more of a poetic symbol of the strength and confidence of youth than a mere picture of the David who slew Goliath. The "Apollo and Daphne" of the National Gallery (No. 928) is another little work of idyllic charm, with its rich and dark colouring of sombre crimsons and golden greens. Apollo running has seized the nymph, who is being transformed to a laurel, as the foliage is already sprouting from her outstretched finger-ends above her head. Behind

them flows the Arno through a rich and delicately painted landscape.

The celebrated picture of "The Martyrdom of St. Sebastian," No. 292 in the National Gallery, was painted for the Chapel of the Pucci in SS. Annunziata, Florence, and finished about the year 1475. It is one of the largest and most important works by the Pollaiuoli, for both of the brothers collaborated in the painting of this picture. The design of the work is due entirely to Antonio, and the two stooping archers in the foreground, also the landscape background and smaller figures in the distance; but the painting of St. Sebastian and the other four archers is said to be the work of Piero.¹ We should, however, be inclined to say that the painting of the archer on the right is also the work of Antonio, as it is certainly finer in workmanship and more vigorous than any of the three others usually assigned to Piero. Also, the question might be asked: Is it not possible that the indifferent painting of the saint and the archers ascribed to Piero may be, after all, the work of restorers? It is almost incredible that Antonio, having designed such an important work and painted the landscape and two figures, should have left the painting of the remaining figures to the inefficient hand of his younger brother. One must believe that at least Antonio would have painted the St. Sebastian—the principal figure in the picture—even if he painted nothing else in the composition. The figures are arranged in this picture in

¹ Maud Cruttwell, *Antonio Pollaiuolo*: Duckworth, 1907.



MARTYRDOM OF S. SEBASTIAN. NATIONAL GALLERY: ANTONIO POLLAIUOLO

an almost formal pyramid, having the four archers in the foreground as the base and St. Sebastian as the apex. It may be noted, however, that this formality is not nearly so apparent in the picture itself as it is in photographs of it, or in black-and-white reproductions. It is undoubtedly a work of great power, the colouring is strong and rich, and the landscape is remarkable for its aerial perspective and the delicate beauty of its far-stretching distance.

Three paintings, which are the joint work of Antonio and Piero, are the altar-piece of "The Three Saints, James, Eustace and Vincent," now in the Uffizi Gallery; "Tobias and the Archangel," with its beautiful landscape background, now in the Gallery at Turin, and an "Annunciation," in the Berlin Museum. These are all examples of good composition, and fine in the movement, action and pose of the figures, all of which is due to Antonio; but the painting, like that of the "St. Sebastian," is unequal.

Another branch of Antonio's artistic activities was the designing of sumptuous embroideries. He designed a great number of these for the enrichment of tunics, chasubles, copes, etc., for the Church of S. Giovanni in Florence. The embroidered work was executed by eleven master-craftsmen from Venice, Antwerp, Navarre and Verona, and the work was done in the time between the years 1466 and 1480, by order of the Arte della Mercatanzia. The chief embroiderer was Paolo da Verona, of whom Vasari speaks as

one "divine in that craft, excelling every other master."

These embroideries have been taken off the old vestments and have been placed under glass in the Museum of the Opera del Duomo, Florence. The subjects of these beautiful works are scenes from the life of St. John the Baptist. Twenty-seven examples have been preserved, less than half of which are attributed to Antonio, and the others have been designed by his assistants. Those that have been designed by Antonio rank among his finest efforts at figure composition; the best of them are, "St. John Baptizing," "The Banquet of Herod," "The Decollation," and "Salome presenting the Head of St. John to Herodias." In the latter work the figure of Salome is fine in action and movement. In the subjects named there are many figures that are full of realism and intensely dramatic in conception. As examples of pure illustration these embroideries occupy a very high position, and their decorative beauty is enhanced by the splendid Florentine costumes of the male and female figures, and their ornamental and quaint head-dresses.

Piero's talents as an artist were a long way inferior to those of his celebrated brother. It has been the subject of much comment and surprise, that the good-natured and easy-going Antonio should have permitted his younger brother to spoil so many of his (Antonio's) fine creations by indifferent and unskilful workmanship.

In the year 1470 Piero painted a series of six panels with subjects of "The Virtues" for the Council Hall of the Palace of the Mercatanzia in the Piazza Signoria, Florence. The designs of some of these panels may have been suggested but not drawn by Antonio, and he may have superintended the work, and doubtless had some small share in the painting of some parts of them. The figures of each panel are seated on imposing thrones of an ornate style of Renaissance design, with hooded and arched canopy-construction. Though the figures all possess a certain grandeur of pose, and have each a grave and dignified mien, they are of such an exaggerated length that if they stood erect they would measure about ten heads in height. This alone would suggest that they were the work of Piero. The "Prudence" and "Charity" panels are the best of the series, and the best preserved. There is a cartoon or outline sketch of the figure of Charity drawn on the back of the panel of that subject, which is the work of Antonio. Certain bits of rich and beautiful colouring in the draperies and accessories would suggest, if not the hand, the superintendence of Antonio. These works, which are now in the Uffizi Gallery, have suffered as much perhaps from repainting as they have from time and neglect.

Piero is said to have painted the portrait of Galeazzo Forza, No. 80 of the Uffizi Gallery. It may be a portrait of Galeazzo, but it shows a person of coarse features, though firm in expression. The painting is hard and dry in

execution, but as it is understood to be a copy from another painting and not from the life, this would account for its dry and laboured manner of execution.

In the centre of the right wall of the choir of the Collegiata at San Gemignano there is a picture of "The Coronation of the Virgin," which is designed and entirely painted by the hand of Piero. In the upper central part Christ crowns the Virgin; below there are six saints, and at either sides above are crowded groups of angels with various musical instruments. The composition is of a formal and symmetrical kind, each figure on one side has almost its exact counterpart on the other, both in pose and action. The seated figures of Christ and the Virgin are of an extraordinary length, and the disposition of the folds of their lay-figure-like draperies and their bodies also would be much more agreeable if they were not so uncompromisingly symmetrical. The saints below are much better in drawing and in proportion than is usual in Piero's work. This picture is painted in oil-colours, and formerly adorned the high altar of S. Agostino in San Gemignano. It was painted in 1488, is signed by Piero, and is the best of his unassisted works.

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A standard linear barcode consisting of vertical black bars of varying widths on a white background.

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